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BERLIN OFFICE THE MUSICAL COURIER.
BERLIN, April 26, 1890.

THROUGH my trip to Cologne, from which I did not return quite as promptly as I had anticipated, the penning of my budget is retarded for a few days beyond my weekly rule and regulation time.

The trip itself, however, proved well worth the taking, and although I can report nothing new, since you know my unbounded admiration for Paderewski, I came back once more and more surely than ever convinced of the fact that no finer, more sympathetic, more musical, more sensuously charming pianist and poet upon the piano exists upon this earth to-day, or has been heard since the days when Anton Rubinstein was still in his prime.

But as these views were frequently before expressed in these columns, and as the habitual readers of THE MUSICAL COURIER may not therefore care very much to have me reiterate what I said so many times before, I prefer to-day to give you, if only as a corroboration of my own judgment, the criticism of Dr. Otto Neitzel, learned and most eminent musical litterateur, himself a pianist of note and considerable ability, who enlarges upon Paderewski's playing in the Cologne *Gazette* in perhaps the most scientific panegyric that has yet been written about the aureole headed Pole.

Here is what Dr. Neitzel says about Paderewski's first appearance at Cologne as soloist of the twelfth and last one of the season's old renowned Gurzenich concerts under Prof. Dr. Franz Wuellner's direction:

"Success tells in politics as well as in the field of art, and hence we can congratulate our concert society upon the success achieved with the engagement of this soloist, all the more as the renowned Pole did everything to justify his world wide reputation. We have brought him repeatedly before to the cognizance of our readers, the first time when he played at an Aix-la-Chapelle Netherrhenish music festival, and twice in connection with his concert appearances in London. At last our public was enabled to experience the charm which the most interesting and most impressive of all pianists of the present day knows how to exercise. He played Chopin's F minor Concerto and his own Polish Fantasy, the former with the excellent instrumentation of Richard Burneister, who has built up the work symphonically and furnished with an orchestral fundament which is just as full of sentiment as it is of euphony (so *stimmungs-wie Klangvoll*).

"We believe that we have never heard Chopin played more poetically or with finer fibred nerve (*feinnerviger*), not even by Liszt himself, although he knew how to copy Chopin so as to be mistaken for him. Paderewski, through his nationality, already comes nearest to Chopin. He possesses that exceeding suppleness and elegance of phrasing, that finely pulsating rhythm which courses through the very blood of the Pole, and makes of him the most skillful dancer of the world. He knows how to mix those contrasts of melting tenderness of feeling and transports of all-defying passion which Chopin requires. Just through such juxtaposition the first movement grew into a captivating soul picture, which in most decisive characterization contained side by side sinister sadness and the most tender joyfulness of hope. The second movement Liszt once described as a blessed temple valley which suddenly becomes the scene of action of a tragic event.

"One did not arrive at weighing in one's mind whether the tragic or the state of blessedness was better portrayed by Paderewski's fingers, as one forgot all comparison over the vanquishing reproduction of this most beautiful piece of poetry written for the piano. That mixture of fire and elegance which forms the privilege of the Pole was the signature of the final movement, which Chopin has given over to the National Mazurka. We have hitherto in the weighing of mind against matter ever spoken in favor of the former and have felt it painfully that such weighing has become such a necessity in the piano playing of our day, for the reason that matter mostly carries the victory over mind.

With Paderewski the mental, or more correctly said, the soul element in piano playing, is so preponderating that only by the indirect way of reflection one arrives at noticing his admirable finish and endurance in passage playing. At once, however, one is forced again to give up such one-sidedness of judgment, for with him all passage work is also soulful and does not become mere sensuously beautiful toying with tones, as was the case with even the best among the others, whose playing we enjoyed through the winter. And just therein consists the secret of the powerful impression made by his playing, that out of everything he performs there speaks a superior mind intimately given over to the cult of what is beautiful; a mind which thereby conquers the masses as well as individuals, the latter the more, the higher are their expectations of mental incitation and spiritualization in piano playing.

"The Polish Fantasy, which pleased us extraordinarily well already in Aix-la-Chapelle, does equal credit to Paderewski's patriotism and to his ability as a composer. It combines the most beautiful flowers of melody and rhythm of his native country.

"The piano part (Claviersatz) is brilliant and variegated, the orchestration full of *esprit*, and the whole is permeated with true musicianship, which tends more toward the symphonic than the exhibition of exterior virtuoso art. Paderewski's appearance became an event also through the ovations which were tendered him and which found a neat conclusion through the artist's action of pressing a laurel wreath which had been offered him into the hands of Dr. Wuellner, his able and conscientious orchestral accompanist. A beautifully sounding Steinway grand lent valuable assistance in Paderewski's playing."

The last Gurzenich concert had some other interesting moments besides the above described ones. The program was meant as a tribute to Richard Strauss, who had been announced as conductor of three of his works. The composer, however, was detained in Berlin, where he had to conduct the first performance of an inferior opera by someone else, instead of his own works. The latter were therefore interpreted by Dr. Wuellner, who displayed remarkable energy, and above all a musical temperament and enthusiasm which are astounding in one of his years. For three full hours (the program was much too long) his zeal, energy and circumspection never flagged for one moment, and the beloved conductor amply deserved not only the laurel wreath which Paderewski bestowed upon him, but also the one tendered him by his chorus and the applause showered upon him by his audience. Among the latter I noticed many old personal friends, and among the persons of note our talented young countrywoman, Della Rogers, who will appear as "guest" at the Cologne Opera House in some of her best roles; furthermore, Musikdirektor Eberhard Schwickerath, of Aix-la-Chapelle; Alfred Hertz, conductor of the Elberfeld opera, who from next fall on is engaged as operatic conductor at Breslau; Musikdirektor Buts, of Duesseldorf; Ibach, the piano manufacturer, of Barmen; Miss Johanna Hoefkun, the sweet voiced Cologne contralto, and Miss Toni Tollfuss, a young pianist, who is as pretty as she is talented, and that is saying a great deal for her in both directions.

The Gurzenich Orchestra did not seem as imposing to me as it had been in days when I was much younger and had heard much less. Nevertheless, they did very well with Strauss' extravagantly difficult music. In the finest of his orchestral pictures, "Death and Apotheosis," the scintillating effect of the four harps was superb, and the work was received with deserved applause. But all of Dr. Wuellner's enthusiasm and the veneration which his audience has for him could not prevent the fiasco of the "Heldenleben," which was received with hisses, which became all the more violent when some opposition arose in the shape of an ovation, meant probably only for Dr. Wuellner. Nearly the same scene which ensued here in Berlin when Strauss conducted in person his, at moments, un-

bearably ugly and cacophonous work, were enacted also in Cologne, and I must say for myself, that the second impression I received from this, the last of Strauss' compositions, was worse even than the first one, when I was so stunned with the obstreperousness of some episodes that I could not follow the thread and mazes of the most intricate and complicated thematic treatment.

I was disappointed also in the sixteenth-part à Capella Hymn of Richard Strauss, which the Cologne Gurzenich chorus, augmented by the choral class of the conservatory, sang in very admirable style. The faultlessness of the intonation and holding on to the pitch is all the more worthy of mention, as the harmonic modulations in their continuous enharmonic changes and in voice leading, which is more instrumental than vocal, are of exceedingly great difficulty. Nothing, however, is gained by this heaping up of difficulties, as the hymn contains little that is beautiful, and even the polyphony is not overwhelming in spite of Richard Strauss' unquestionable learnedness. In an artificial, not a natural and euphonious polyphony which he commands, and it reminds me of Horace W. Nicholl a mighty sight more than it does of Johann Sebastian Bach.

From Cologne Paderewski traveled to Frankfort-on-the-Main, where he was to give a piano recital, the seats for which were sold out and brought a high premium long before the artist arrived there. From Frankfort he will return to Paris, where he is to appear also in three concerts of his own. Regarding the one at which he appeared there a fortnight ago, Miss Fannie Edgar Thomas will probably have reported ere this. From Hugo Goerlitz I learned that this extra concert of the Colonne Orchestra was a bigger artistic success for Paderewski than ever, and that the receipts amounted to the, for Paris, unprecedented sum of 14,800 francs.

On my return way from Cologne to Berlin I stopped over at Duesseldorf, where I took in an interesting musical soirée, given by Miss Wally Schauscil, the excellent Rhenish soprano singer. Although her voice is perhaps no longer of the freshest or most melting quality, her art and delivery are still very enjoyable, and her sterling musicianship in the interpretation of works of all styles and periods make her a valuable factor in the musical life of her city. The lady had the assistance of Miss Martha Beincs, a mezzo with a fine and well-trained organ, and also excellent musical attainments.

Dr. Otto Neitzel acted at this concert in the triple capacity of pianist, lecturer and accompanist. As the program contained only music of the times of Frederick the Great, the versatile critic first delivered an exceedingly interesting musico-historical lecture upon this subject. Furthermore, he performed in most musicianly and technically finished style a Sonata in A major by Ph. E. Bach, some Scarlatti pieces (the well-known E minor Pastorale and the Cats' Fugue) and five piano pieces by Rameau.

During my temporary absence from Berlin my assistant, Frederick M. Biggerstaff, attended not only to the duties of the office in receiving callers, but also to the musical affairs, among which the first performance of "Mudarra" was the most important, if not exactly the most successful event. It is the work of a French composer-critic by the name of Fernand Le Borne, and what caused the Royal Opera House intendency to produce this inferior creation here before it was ever given in the composer's own country the Lord and Count Hochberg only know. The general surmise seems to be that it was done through political influence, but if such be the case and they would like to be complimentary to the French, why not then produce some of the operas by Berlioz, which, with the exception of "Benvenuto Cellini," are unknown here, or of Massenet, Lalo or any of the lesser lights who are entirely unknown and unperformed here? Here is Mr. Biggerstaff's report of the première:

"Mudarra," a grand opera in four acts, by Fernand Le Borne, the text from L. Tiercelin and L. Bonemere, received its initial performance in Berlin Tuesday night at the Royal Opera House in the presence of their Majesties the Emperor and Empress of Germany, many members of court, diplomatic and military circles and prominent people in the literary, art and musical world. The scene of the prologue, given in pantomime, is laid on the northern coast of Africa and the time is the fourteenth century. Mudarra, a Moorish knight, surfeited with the charms and allurements of his countrywomen who surround him in his palace, longs for other lands where he will find his "true love." A ship appears which will carry him to the land of his dreams. Accompanied by his slave Misraim, he steps aboard and vanishes from sight. The scene of the opera is laid in France. Mudarra has engaged in the wars which were waging at the time he landed, been wounded and discovered on the battlefield by a gipsy girl, Mikla, who gives him a healing drink, and with whom he falls in love.

In the second picture of the first act Mudarra, with Mikla on his arm, enters the market place in St. Pol de Léon and observes for the first time Alienor, the daughter of a

French nobleman, Count of Penmarck, who is distributing aims to the poor. She is the betrothed of Baron d'Avangour, whose life Mudarra saved in battle. The fair maiden unconsciously weaves the magical spell about Mudarra, for he straightway forgets his love for the dusky beauty on his arm and becomes fascinated with Alienor, who is also impressed with the handsome youth.

On the night of her wedding day, as she dreams of him, he steals into her apartment with his slave and carries her away by force. The alarm is given; d'Avangour rushes in to find his bride has disappeared; he pursues and overtakes them in the forest, where he and Mudarra fight with swords. The former is wounded and falls, but as he rises to renew the fight he is stabbed to death from behind by the faithful Mikla, who has followed the fleeing couple and does not wish her lover to become a murderer. Remorse for the death of d'Avangour, for which he feels responsible, leads Mudarra to take his own life and, amid the roll of thunder and the flash of lightning, the curtain falls.

Le Borne has chosen a drama which contains many weak places, and if he has succeeded at times in relieving the monotony of some scenes and brightening up others, it must be credited to his excellent schooling and his knowledge of orchestration. One feels at times the influence of the Wagner school and again that of the modern French composers. It cannot be denied that he is talented, but without manifesting any signs of decided originality.

The two distinguishing features of the first act, which is the strongest, are Mikla, the gipsy's, narrative, the weird character of which is heightened by the continued employment of the empty fifths in the orchestration, and the impressive church scene at the close of the act, where the kneeling crowds outside receive the blessing of the bishop and the choir within intone the "Te Deum." This is finely worked up and the best climax of the opera. A brief but bright gipsy dance in the second act relieves the situation for a time and the dream music and love duet between Alienor and Mudarra in the third show some fine bits of orchestral coloring. In the closing scene the music is somewhat pompous, with a tendency to be bombastic.

Of the principals in the opera, Miss Rothauser, as Mikla, was the most satisfactory musically and dramatically. Her rich, warm mezzo soprano was well suited to the role of the gipsy and her acting intense but natural. Miss Destinn, as Alienor, did not meet all the dramatic requirements, but vocally was quite satisfactory. Kraus as the hero, Mudarra, used his big robust voice with telling effect, although not in the best of form, and Bachmann, as the Count d'Avangour, sang smoothly and with good taste. The minor characters were well taken care of and the orchestra was under the able guidance of Richard Strauss. The composer and finally the principal singers were called before the curtain a number of times and a well meaning attempt made to score a success with the work. But notwithstanding this it was only an ephemeral success, which looked much like a failure, and after a few performances "Mudarra" will be shelved along with other new operas which have been produced here for the first time this winter.

* * *

The Joachim Quartet gave the last of their concerts this season on Monday evening to a full house, notwithstanding

the fact that the concert season has practically closed. The artists never seemed in better form and played with a purity of intonation and a perfection of ensemble that were remarkable. Von Herzogenberg's Quartet in G major, while not on the same high plane of those which followed, is a classical work, and shows the experienced musician; the minuet is the most graceful of the four movements. The Beethoven Quartet in B flat major, op. 130, is one of the master's most inspired compositions, and the heavenly cavatina, as played by these gentlemen, was like a drink of nectar from the gods. The charming nightingale quartet of Haydn closed the program.

* * *

The following program was given by the Freie Musikalische Vereinigung, on Thursday evening, April 20, in the saal of the Klindworth-Scharwenka Conservatory:

Ungarische Volkslieder für zwei und mehrere Stimmen, mit Klavierbegleitung (in ungarischer Weise).... Von James Rothstein
Fräulein Goldberg und Jeanne Golz, Herrn E. O. Nodnagel und Anton Däseler.
Sonata für Klavier, D minor (manuscript)..... Von Gustav Lazarus
Performed by the composer.

Variationen für Klavier und Violine, über ein Thema von Brahms..... Marco Anzoletti
Miss Mabel Seyton und Herr Adalbert Gölzow.

Vier Lieder—
Dein Bild wiegt mich in Schlummer..... James Rothstein
Fabellied.....
Frage.....
Auf der Bleiche.....
Fräulein Vera Goldberg and the composer.

Fantasiestück für Violine und Klavier..... Von W. E. Bassett
Mr. Hugh McGibney and Mr. Beerman.

Of the above program I heard only the three last numbers. The variations of Anzoletti were both uninteresting and unmusical, and were to me a senseless mass of nothing.

The four songs of the very talented young composer James Rothstein were well received, and also very well sung by Fräulein Goldberg. Of the four songs I was mostly impressed with "Dein Bild wiegt mich in Schlummer."

Hugo McGibney won the success of the evening with Bassett's Fantasiestück, which has already received praise in these columns, and the manner in which this composition was performed helped greatly to win for the composer enthusiastic applause.

Sincerely yours, D. VISANSKA.

* * *

The great festival concert in honor of the sixtieth anniversary of Josef Joachim's first public appearance as an artist is not extensively noticed in the Berlin papers. The reason is that, with rare lack of taste, those who had the arrangements in hand, not only neglected to invite the music critics, but did not even grant them a chance or privilege of buying tickets. Under the circumstances the Berlin critics, who have always and without a single exception been unanimous in their most courteous treatment of Professor Dr. Joachim, felt justly slighted, and could not notice the concert, if they had wanted to. Although I had a chance to attend the concert in the private box of one of the owners and directors of the Philharmonie, who had the courtesy to invite me, I preferred

to share the fate of my Berlin colleagues and only went to the final rehearsal because I wanted to hear the Bach Concerto performed by such an immense string orchestra. The effect was on overwhelming one, but surely not the one intended by the composer. Among the fiddles were no less than 25 genuine Strads, and I am told that Mr. Moser insured them against fire and other accident for the day and night of the concert, to the by no means exaggerated amount of 1,000,000 marks. The actual value was no doubt much greater.

The supper after the concert must have been a very gay affair, which wound up with a grand finale, in which some of the Hochschule students took the horses away from the carriage which held Joachim and the boys pulled the wagon from the Philharmonie to the Café Austria, a distance of some ten or twelve minutes of walking. A minion of the law who saw but did not quite appreciate the peculiarity of the harnessing, wanted to take the carriage to the police station, and even when things were explained to him, insisted upon taking the name of the driver. The Hochschule boys were equal to the situation, however, and bound themselves to pay the fine, in case the driver should be condemned by the police.

A detailed account of the jubilee concert and further festive proceedings will be found in the columns of our fiddle expert, Arthur M. Abell, who was lucky enough to secure in time a ticket of admission to the Philharmonie.

* * *

During the present and a portion of the next week Alma Fohstroem is guesting at the Theater des Westens. So far she has been heard in "Traviata," "The Barber" and "Lucia," but she will appear here also in "Dinorah" and "Faust." I hope to be able to see her in one of the latter operas, as the former, not excluding the immortal chef d'œuvre, "The Barber," have become distasteful to me. Meyerbeer's work, weak as it is, one does at least not hear quite so frequently, and "Faust," with a good Marguerite, is always tolerable.

The Fohstroem you have heard in New York many seasons ago. She was then a graceful, pleasing and finished coloratura singer of the canary bird description.

* * *

Miss Louise B. Voigt leaves Berlin on Wednesday for America, after two years of profitable study. Miss Voigt has made enormous progress in her work and, after winning the unstinted plaudits of the Berlin press and public in her concerts here, returns to her native country to win fresh laurels. She will undoubtedly be quickly appreciated by the American public, who are not slow to recognize talents of a high order. Miss Voigt has everything in her favor for a highly successful career—a brilliant coloratura, as well as dramatic voice, a prepossessing stage presence and a charming, modest manner, each of which will play no little part in her ultimate success. She will make an extended tour of the United States and THE MUSICAL COURIER joins her many friends in wishing her a successful career.

* * *

Another artist who will shortly return to the United States, although not for any length of time, is Prof. Xaver Scharwenka, the eminent pianist, composer and pedagogue. I just this moment received a letter from him in which

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he says that he leaves for London to-day, where he will perform his new piano concerto in C sharp minor at the Crystal Palace on the 29th inst. On May 3 Professor Scharwenka intends to sail from Southampton for New York and will thence go immediately to Mexico. By the middle of June the artist hopes to be back in Berlin.

* * *

Paul Balsz, royal chamber music singer and one of the best artists among the entire Royal Opera personnel, received an invitation from Director Arthur Claassen to participate in the next great North American Saenger Festival. It is to be wished that the artist's terms will suit the director and that the correspondence will lead to a definite engagement.

* * *

Heinrich Zoellner, formerly conductor of the New York Liederkranz, now living at Leipsic, has finished his lyric comedy "The Sunken Bell" (the libretto taken from the poem of Gerhard Hauptmann). The work will shortly be published by Breitkopf & Hartel.

* * *

In an interview with Verdi, republished in the Berlin papers and taken from a Milan journal, the aged maestro denies in most emphatic manner that he is busy upon the composition of an opera. He says that since he finished his "Falstaff," five years ago, he has never resumed the composition of opera and will not do so again as long as he lives. "All I want," he says, "is a quiet rest, and I believe I have earned it."

* * *

The Royal Opera House will bring no further novelties during the present fast waning season. For next season Siegfried Wagner's "Baerenhauer" has been selected for first production at Berlin.

* * *

During the present week the Royal Opera House is giving a complete performance of the entire Nibelungen cycle, with a cast made up exclusively from the home personnel and under the direction of Dr. Muck. For all of the four performances the house is sold out, which fact again demonstrates that the Wagner bubble is still far from bursting here in Berlin.

* * *

Great was the number of callers at this office during the past few days since my return from Cologne. I had the pleasure of shaking hands again with my friend Frank Van der Stucken, of Cincinnati, about whom and one of his orchestral compositions I may have some important news to tell you in my next letter.

Mme. Emma Hoffmeister called, together with her pupil, Miss Clara Gersteroph, who sung for me Händel's "Wake Up Saturnia" and the Agnus Dei solo from Bach's B minor Mass. The young lady gives promise of becoming an excellent oratorio contralto.

Miss Mary B. Hollister, a pupil of O. B. Boise in composition and of Schirner in piano playing, called before her departure for Paris, where she wants to take some lessons of Sieveking. Miss Bertha Visanska and her brother Daniel, Miss Mabelle Floy Lewis, Miss Louise B. Voigt, Prof. A. A. Stanley, of Ann Arbor, Mich., Moritz Mayer-Mahr, pianist; Court Conductor Dr. William Kleefeld, D. M.

Levett, Mrs. Marcella Lindh, the vocalist of whom I spoke in my last week's budget; O. B. Boise and a number of other friends also called.

MAY 4, 1890.

There is very little to report from Berlin in a musical way this week, and even that little is not of special interest, as among the few procrastinators who gave concerts during the past seven days there was no startling artistic personality.

I make mention, however, with pleasure of the extra concert given by the Free Musical Union at Bechstein Hall on Thursday last, when the program was made up exclusively of chamber music and songs of one composer. His name is Eduard Behm, and I have pointed him out as one of the coming young creators of music in Germany on several occasions in previous letters. An opera of his was recently produced for the first time in Dresden, where it met with spontaneous recognition. The criticisms I read upon the subject were also decidedly favorable; it was, however, pointed out in some of them that the composer was strongly influenced by Wagner. Well, I want to see the modern writer of a music-drama who is *not* influenced, and strongly influenced, by Wagner. If he is not, then let him sink his score into the river, for it won't be worth a tinker's dam; and even if he be a genius like Wagner was, he will be influenced by Wagner, just as that giant stepped upon the shoulders of Berlioz, Liszt, Weber, Marschner, and even Meyerbeer, not to mention Beethoven, in order to be able to climb up to one of the top rungs of the ladder of fame.

Very little of Wagner's influence, however, is noticeable, and this is as it should be, in the chamber music of Behm. I heard on that occasion a new sonata, still in manuscript, for violin and piano, op. 15, in A major, which the composer performed in conjunction with the Royal Opera House Concertmaster Bernhard Dessau. The work is full of melodic and harmonic beauties, many of which are in invention as well as in effect novel. The form is the conventional one, but the thematic contents, as well as their treatment are essentially modern. The climax is reached in an adagio, which contains some very sublime music. I can bestow almost, but not quite as generous, praise upon a piano trio in E minor, op. 14, likewise still unpublished, which the newly organized Hollandish Trio, consisting of Messrs. Conrad V. Bos, Joseph van Veen and Jaques van Lier, performed with excellent ensemble and evidently *con amore*. It is well written for the instruments, compact in form, and above all it is real, absolute music, which pleases and interests every musical listener, without his having to take refuge in a philosophical analysis in order to get an inkling of what the composer is trying to express.

Between these two instrumental numbers were placed two groups of Lieder, some of which I had heard and praised before. Carl Dierich, despite his title of chamber singer (into which I always feel like inserting a very undignified but essentially useful syllable), sang the four tenor songs as lachrymously and mincingly as ever, and yet he succeeded in making a success with them, and even got an encore upon the Venetian Song from op. 13. This shows you what a delightfully, nay irresistibly, graceful song it must be.

Miss Lula Gmeiner, one of the best of Berlin's mezzo sopranis, sang the other group, consisting of five Lieder, among which there is another gem, entitled "Inzwischen"

(also still in manuscript), and two songs from op. 9, which are worthy of a place upon any song recital program.

The composer accompanied in person and shared with the vocal interpreters the applause of a numerous and musical audience, which was equally grateful as it was evidently interested.

* * *

Of Marcella Lindh's first concert I spoke in a former letter and also reported that its success was so great that Manager Wolff insisted upon her following it up with a second song recital. This latter took place at Bechstein Saal, on last Saturday night, and, although the season is now so far gone that, despite the inclement weather, nobody wants to hear or see anything of concerts, I am able to chronicle a large attendance and another exceedingly flattering reception of the efforts of our interesting countrywoman.

The program consisted this time of a Pergolesi aria, a sixteenth century chanson and an old French bergerette, which were sung and delivered with as much charm as is displayed in the same sort of music by the much praised Camilla Landi, who makes a specialty of it. An aria from F. Erkel's Hungarian opera, "Hunyadi László," breathed the true national spirit. Of the German Lieder I again liked best Schumann's "Weit, weit," which was sung "by request" and delivered with great depth of feeling. Applause was bestowed also upon Brahms' "Wie Melodien zieh' Es" and Schumann's "Frühlingsnacht," in which latter the lady displayed great lusciousness and sensuousness of tone. Admirable also was the pronunciation of the German text.

The next group, although it pleased the public best and elicited two encores, was much less to my liking. It contained a light weighted but not ungrateful Ritornelle by Mlle. Chamade, a Spanish bolero (redemanded), the perennial "Within a Mile of Edinboro" (also redemanded), and lastly a song by St. Adams, entitled "The Holy City," which is full of bathos, false religious senti-

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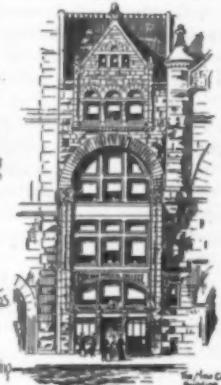
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ment and, generally speaking, musical rot. It is what the Germans so descriptively call a Schmarren, and how a singer of such refined taste could place such an emulsion of nux vomica upon her program is a question which I feel unable to answer.

The recital closed with the "Villanelle" of Dell' Acqua, which vocal virtuoso piece again enthused an audience which, generally speaking, hears so very little good singing, especially of the bel canto description, and which, therefore, feels doubly grateful and insists upon many encores whenever this rare treat is offered it.

* * *

Paul de Conne, of whom so much has been written in these columns of late, gave at the Bechstein Hall for his farewell from Berlin a Rubinstein recital, the receipts of which were to go toward the fund for the erection of a monument to Rubinstein at St. Petersburg.¹ To judge from the appearance of the hall the fund will not be increased to any material extent by the benefits derived from this concert. This is very much to be regretted, and all the more astonishing as there was such a great rush during the December days of 1893, when the great pianist-composer played three recitals of his own works at the very same hall. But then at the time Rubinstein, generous, as he always was, and although he did not leave half as much money as people thought, played—gratuitously! I should think that some of the multitude of his admirers who then profited by his generosity should have found it incumbent upon themselves, on the *noblesse oblige* principle, to reciprocate a little in some shape by buying a ticket to the De Conne recital, the proceeds of which were to go to the Anton Rubinstein monument fund. Such, however, was not the case, and Mr. Wolff's pretty little concert hall yawned with emptiness.

And yet those who might have gone would also have received their money's worth of artistic remuneration if they had attended the said recital, for the young Russian, whose force seems to be the interpretation of the music of his native country, was in many of the pieces upon the program of an almost startling Rubinsteinian verve. He really played in that master's style and tone resemblance. Thus the Andante from the A minor Sonata, op. 100; the A major Novelette from op. 118 ("Souvenir de Dresden"), the Bridal Procession from "Feramors," the G minor Barcarolle (how well I remember it in Rubinstein's last interpretation here in Berlin!), and the well-known No. 18 from the "Kamennoi Ostrow" portraits actually did sound as if they were being performed by Rubinstein himself. A greater compliment than this one I am not capable of paying Mr. Paul de Conne, and although an entire program of Rubinstein piano music may to many appear a trifle tiresome diet, if not performed by a Rubinstein, the few who had come to Bechstein Saal to listen to it were amply rewarded for their courage, and not only stayed to the end of the recital, but they actually insisted upon several encores.

* * *

If I considered my time spent at the foregoing recital well applied, the trouble of attending Mr. Johannes Adschar's concert at the Hotel de Rome was certainly wasted. That young man has of Rubinstein only the long dark mane, but as that does not suffice to make a pianist, Adschar should be forbidden to play his pranks upon an unoffending grand piano, the public and the critics, and, least of all, upon the E flat Sonata from op. 31 of Beethoven.

Miss Margarethe Engler, who, in the place of Miss Hildegard Dietrich (on the sick list) did honors to the vocal department upon the program, made easy game of Beethoven's "Ah Perfido" aria, and Mrs. Bielenberg, who acted as accompanist on this inauspicious occasion, suddenly and probably to her own modest astonishment, loomed up as the real star of the evening. I went away disgusted, but hummed to myself with reference to Mrs. Bielenberg the mellifluous Wolfram's Romanza, "O Du Mein Holder Abenstern."

* * *

Honors in the concert rooms thus being easy, I spent a couple of evenings at the Theater des Westens, where old operas are nightly given with new guests, who mostly, however, are also old ones. Thus I heard Alma Fohs-

troem in an act (more than that I could not stand) of Meyerbeer's "Dinorah." Oh, what a rotten libretto it is, and oh, how weak and antiquated the music sounds! Of course I listened to the celebrated Shadow Dance, but its giddy rhythm did not make my mind whirl as it did when I first heard it many, many years ago. And the beautiful Fohstroem herself? Her beauty is passée, although she did not try to hide anything of it from a frivolous public's gaze, and as for her voice, why the technic of course is left, but the brilliancy and, above all, the charm, has fled. A coloratura voice without feeling I can stand, but a high soprano which sounds like a cracked glass is to me unbearable.

* * *

Right upon Fohstroem's heels followed Franceschina Prevosti, a bigger artist in every sense of the word, but not a younger one. I have several times before described her to you, and I only need to say, therefore, that as Violletta in "Traviata" she seemed to me to have grown histriónically, while she lost nothing of her former vocal attainments. I was touched by the dramatic intensity of her interpretation, and her voice seemed to vibrate with feeling. At the same time her coloratura was clean, the intonation always faultless and the tone pure and sympathetic. Between Fohstroem (who sang the same part a week previous) and Prevosti it is useless to make a comparison, for the latter is by far and in every way the greater artist. The support was the same as heretofore, and as usual at the Theater des Westens not very good. Luria, however, as Germont père, and Braun as his son Alfred, egged on probably by the artistic power of their female partner, surpassed their wonted efforts and were deserving of the applause which a pretty good sized and good natured audience bestowed upon them.

* * *

An American music student, one of the right kind, earnest, sincere, diligent and, what is the principal thing, also talented, sends me the following communication. As the lady, at present living in Berlin, seems to have had some experience also in the United States I grant her space all the more gladly, as I think that her complaint of Americans not sufficiently valuing the prophets of their own country is a justified one.

BERLIN, May 1.

DEAR MR. FLOERSHEIM—In THE MUSICAL COURIER of April 19 I read an article on the folly of young men and women coming abroad to study music. May I, as a music student studying abroad, venture to offer a plea in defense? Will you by your clever and able pen make clear what I wish to say? I merely relate a personal experience, which I feel sure many other students and would-be teachers have passed through. I studied in one of the largest and finest conservatories in America, under as fine a master and artist as one can find. I graduated, taking the full diploma, feeling confident that under such favorable circumstances I could obtain a position as teacher in some school or college. I made application with what result? The president replied: "Your diploma is of the best; your teacher well known as artist and master, but for the reputation of the school we feel our music teachers should have had some European study and experience." From other schools came the same reply. What was I to do; not accepted because my education had been purely an American one. My years of work all for naught. With difficulty (and it is with difficulty most music students accomplish it) I came abroad, placed myself under the finest master I could find. Still no better than those I had in America. Worked hard for some years, then I thought surely now I am fitted to teach in an American school. Now listen to the reply which answered my application: "Of course the European education is necessary, but we really feel for the good and the reputation of our school it will be better to have a foreign born musician fill the place." An American denied position in his own country! I ask, is it not time for reform? First, we are driven to studying abroad; then we are forced to regret having been born Americans, as all positions are closed to us on that account. You have taken up the labor of reform in "Foreign Opera Singers." For the sake of the hundreds of students obliged to study abroad, take up the reform of hiring foreign teachers in our schools and col-

leges, thus excluding American musicians, and you will have the thanks from numberless students forced now to study abroad.

MUSIC STUDENT.

* * *

A successful débüt was also made by Miss Mally Werkenthin, the talented and pretty daughter of my esteemed colleague, Albert Werkenthin, of Berlin. The very young lady, who is a pupil of Emily Herzog, of the Royal Opera House, made her first public appearance in the comparatively small role of Jenny in "La Dame Blanche" and succeeded in making a hit at Guben. Thereupon she was immediately engaged by the intendant of the Prince of Sondershausen's Court Opera.

* * *

In last week's budget I mentioned the presence in Berlin of my old friend Frank Van der Stucken, of Cincinnati. At the same time Arthur Nikisch was here rehearsing with the Philharmonic Orchestra the programs for the Russian tournée. The meeting of these congenial spirits was an exceedingly friendly one and had as one of the most valuable results the acceptance of Van der Stucken's "symphonic prologue to William Ratcliff," for performance at the first of next season's Berlin Philharmonic concerts under Nikisch's direction and in the presence of the composer. According to latest information it seems not unlikely that the work, which is still in manuscript, will be published by Messrs. Breitkopf & Härtel.

* * *

By telegraph I learn that the two concerts of the Berlin Philharmonic Orchestra at Petersburg were successful even beyond the highest expectations. Nobility Hall was sold out to its utmost capacity, and the speculators who had bought a good many tickets two months before the date of the concerts made a mint of money. Nikisch was recalled no less than twenty times after the first, and innumerable times after the second concert. He made the orchestra members share in this deserved triumph, and they acknowledged the applause by rising in a body and bowing their thanks no less than a dozen times after each of the two concerts. This augurs well for the remainder of the Russian tournée. Before leaving Petersburg the Philharmonic Orchestra handed three big and costly laurel wreaths to the Imperial Russian Music Society, to be deposited by the latter organization upon the graves of Glinka, Tschaikowsky and Rubinstein.

* * *

The lawsuit of the late Max Alvary against the city of Mannheim has been compromised. The city council agrees to pay to Alvary's heirs the sum of 18,000 marks (close upon \$4,400) if they withdraw the suit, the expenses of which are to be borne in equal shares by the city treasury, the heirs and M. Alois Prasch, who was intendant of the Mannheim Court Opera at the time of the accident which befell Alvary upon the Mannheim stage, when as Siegfried he entered Fafner's cave and fell into an open trap. The court exonerated Director Prasch from all blame attached to the accident.

* * *

Besides the above mentioned symphonic prologue by Van der Stucken, the following novelties will be performed at next season's series of Nikisch Philharmonic concerts: A symphony in G minor, by César Franck; a hitherto unpublished symphony by the late Anton Bruckner, a symphony by Dittersdorf (upon the centenary anniversary of the date of his death), Rimsky-Korsakoff's symphonic poem, "Antar," Vincent d'Indy's Symphony upon a mountain theme, Fr. Gernsheim's G minor and Saint-Saëns' A minor symphonies. Not exactly novelties, but for the first time at these concerts will be given Liszt's "Faust" Symphony and Richard Strauss' "Till Eulenspiegel." Of classic works the programs will contain Beethoven's "Eroica," F major and D major symphonies, and the third "Leone" overture, Mozart's "Jupiter" Symphony, and the "Nozze di Figaro" overture, Haydn's C minor Symphony, a suite by Bach, Händel's Concerto Grossso, one of Schumann's symphonies, Mendelssohn's A major Symphony and "Fingal's Cave" overture, and a number of other familiar works.

* * *

Eugen d'Albert has returned from his successful Italian

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tournée, and Busoni has just gone to Italy, not for work, merely for rest.

Dr. Frank Limbert, an American composer and conductor, has composed two scenes from Sudermann's tragedy, "St. John," which he set for three solo voices with orchestra. The texts selected are: John the Baptist's Message to Christ (Act 4, scene 8 of the drama), and Christ's Answer (Act 5, Scene 7). The novelty was recently performed for the first time at a concert of the Hanau Oratorio Society, of which Dr. Limbert is the conductor, and seems to have met with spontaneous success, to judge by the reports and criticisms contained in the papers of that city near Frankfort.

Among the callers at the Berlin office of THE MUSICAL COURIER during the past week were Mrs. B. W. Rogers and her beautiful daughter, Miss Della Rogers, who brought eulogistic criticisms about the American singer's appearance as Amneris in "Aida," at the Cologne Opera House; Mr. and Mrs. D. M. Levett, of New York, who intend to settle definitely in Berlin; Mme. Adele Almati-Rundberg, from the Stockholm Royal Opera House, who will shortly appear here as guest in the part of Carmen at the Royal Opera; Mrs. Selina O. Cottlow, of Chicago, and M. Michelson, also of Chicago, the brother and manager of the well-known American coloratura singer Fan-nie Francisco.

O. F.

Gustav L. Becker.

The fourth series of Gustav L. Becker's lecture-musicales at his home, 70 West Ninety-fifth street, closed on Saturday day with the annual "Children's Program." It is Mr. Becker's custom to admit to the program on this day some of the pupils of his pupils, as a large proportion of those studying with him are themselves teachers. Several of these assist him according to his plan for beginners as given in his little book, but all the others have the privilege of bringing their pupils to play to him from time to time. The event of the program was the playing of two movements of Mozart's C major concerto by Mr. Becker's own pupil, Miss Claudia Hatch, with a second piano accompaniment. This gifted child has been attracting much attention at these musicales, where she has played several times this winter. The standard of performance throughout the program was surprisingly high, and Mr. Becker is to be congratulated both upon the success of his teachers' course and the playing of his own pupils, several of whom appeared. Miss Ethel Whittemore, a pupil of Miss Dora Valeska Becker, played the Raff Cavatine and a Wieniawski Mazurka with much skill. The season's series came to a close with a social half hour, to begin again in the autumn.

Henschel's American Tour Postponed.

Georg Henschel's opera "Nubra" will be produced at the Royal Opera House at Dresden, Germany, next spring, under the personal direction of the composer himself. This will necessitate his staying in Europe this year and compelling the cancellation of a tour which was being arranged for Mrs. Henschel and himself by Manager Henry Wolfsohn.

Miss Maud Stout, the contralto soloist of St. John's Catholic Church, in Philadelphia, is working earnestly this year to complete the difficult course designed by the faculty for graduation at the Broad Street Conservatory. Wednesday evening, May 10, she gave a recital in the Concert Hall, 1331 South Broad street, Philadelphia. Miss Stout's voice has improved both in quality and tone under the instruction of Frederick Leonard.

Miss Eva Hawkes, contralto; W. Theodore Van Yorx, tenor; J. Armour Galloway, bass, sang at the Roseville Avenue Presbyterian Church Sunday evening. The following were the selections: "Rejoice in the Lord," duet, Schnecker; "King Ever Glorious," tenor solo, Stainer; "In Thee, O Lord, Do I Trust," duet, Hammerl; "God, Thou Art Great," tenor solo, Stainer; "God Be Merciful," trio, Parry. Henry Hall Duncklee, organist.



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LONDON, W., May 5, 1899.

MADAME MELBA, who paid but a flying visit to London, is now in Paris; she will be back at the end of this month, and will sing at Covent Garden about a dozen times. Mr. Grau has arrived, as also Jean de Reszke, Frau Mottl, Madame Litvinne, Mlle. Strakosch, Miss Susan Strong, Madame Eames and Frau Schumann-Heink. Madame Nordica is expected next week.

Between the attractions of Covent Garden opera, opening Monday night, and those of Robert Newman's "London Musical Festival," commencing next Tuesday, music lovers will be fully occupied. M. Paderewski appears at the first concert, while some of the other artists engaged are Lady Halle, M. de Pachmann, Ysaye and Mlle. Kleberg.

Sir Frederick Bridge will deliver his Gresham lectures on the 8th, 9th, 10th and 12th inst. The subject of the first, to be given in Gresham College, is "Ayres and Dialogues" (a selection from Lawes and Playford). The remaining three, given in the City of London School, will be on "John Dowland," "Organ Music" (S. S. Wesley) and "Händel's Opera Overtures."

It is possible that Signor Campanari, whose Milanese orchestra was engaged by the Imperial Institute last year, may again visit London during the season.

Herr Richard Strauss, I hear, laboring under the delusion that the melody of Signor Denza's well-known song, "Funiculi-Funicula," is an old Italian air, has incorporated it in his new Italian symphony. Although this may be a breach of copyright, the unconscious compliment paid to Signor Denza should incline him to overlook the fact.

A joint stock company has been formed for the production in London of the successful operas of the American composer, Reginald De Koven.

Mlle. Camilla Landi returns to London for the season, and has been engaged for the Ballad concerts at Queen's Hall on May 18 and June 15.

CONCERTS.

"A rose by any other name would smell as sweet," and an orchestral concert directed by Felix Mottl is fully as interesting under its new title of "Curtius" as in the past when this entertainment was known in all modesty as a "Wagner" concert. Perhaps the change of name had something to do with the diminished attendance; or was it because of the program, which had nothing new to offer to the frequenters of these Mottl concerts? The orchestra and conductor were at their best on this occasion, and the large audience went home in a contented frame of mind. The first number, the overture and Venusberg music from

"Tannhäuser," was more than usually interesting on account of the voices from the organ loft. Otherwise there was nothing notably superior to previous performances of this same music at Queen's Hall. The ballet suite, arranged by Herr Mottl from the operas of Glück, has been heard before at these same concerts, and under the baton of Mr. Wood as well. It is full of charm and loses little of its old-fashioned flavor in its modern orchestral garb.

The great interest of the evening centred in the telling and dramatic singing of Herr Van Rooy, whose impersonations of Wagner heroes at Covent Garden last season insured him a hearty welcome on this occasion even before he had sung a note. The "Tannhäuser" selections were less in his vein than the closing scene from "Die Walküre," in which his magnificent voice and equally magnificent breadth of style completely carried away his audience. The second part of the program consisted entirely of selections from "Parsifal." Divested of its scenic accessories, the music of "Parsifal," with the exception of the prelude and the "Good Friday Music," is prone to prove monotonous. In spite of an adequate orchestral performance and a fairly good choral reading, the ponderosity and deliberateness of these selections were somewhat too much of a good thing long before the final chords were sounded. The basses and the boy sopranos acquitted themselves of their task with credit, but the male altos were, and always will be, disagreeable in the concert room.

Herr Schönberger made a decided success at Mr. Schultz-Curtius' last chamber concert. The applause which he received was loud and genuine, and I heard several of my neighbors indulging in eulogy of the most extravagant description. If one gentleman was to be believed, then Paderewski and d'Albert are dethroned by Schönberger, who is actually Rubinstein redivivus. Without subscribing to these absurd judgments, I must admit nevertheless that Herr Schönberger played some of Schumann's "Humoreske" with infinite charm; indeed, in most of his work he showed that he possessed more valuable gifts than mere nimbleness of finger and strength of wrist. There was delicacy of thought characterizing much of his interpretation of Schumann which deserves very warm commendation.

Schumann would seem to be more congenial to the pianist than Chopin, for the B flat minor Sonata left much to be desired. The first movement was more noisy than emotional, and the scherzo had neither the whirling impetuosity it needs nor the ethereal tenderness of touch without which the trio is a mere tune. The "Funeral March" gave real cause for pain and dismay. Herr Schönberger, altering Rubinstein's conception of the cortège approaching, passing and disappearing in the distance (and, needless to say, altering Chopin's idea entirely), makes, as it were, two different processions arrive and depart, the trio separating them. Herr Schönberger was much more in his element when he played a paraphrase by himself of a waltz by Strauss. This was brilliant and delightful. Mention should also be made of an astonishingly fine reading of Liszt's "Auf dem Wasser zu singen," one of those musical outrages for which Liszt can never be forgiven.

Gregory Hast, who, since severing his connection with the Meister Glee Singers, has attained great popularity as a solo singer, gave a concert at St. James' Hall on April 26. On this occasion he offered an entirely English program, with the exception of three songs. It was, however, not very interesting. The idea of singing a good song occasionally, even if it chances to come from an alien pen, in a well-written English translation, is valuable, and its success was proved by the reception of "How Deep the Slumber of the Floods" (Löwe), which was sung by Mr. Hast with inimitably fine conception of its poetry, and had to be repeated. "An die Leyer" (Schubert) suffered a little from a dragging tempo; even in "Es hing der Reif" (Brahms) the singer was still under the spell of dreariness which pervades the beginning of an afternoon concert, but with Ruckauf's winning little song, "Traubches Heim," he warmed up to his best manner of interpretation. Miss Clara Butt sang two French ditties of Bemberg, and after having thus pandered to the public taste gave "Caro mio ben" for an encore, and I, who had expected a particular pleasure, was disenchanted. The glorious voice was most

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ingloriously used to sing in a heroic manner the strains which breathe the tenderest love. Johannes Wolff and M. de Pachmann opened the concert with a fine performance of the Kreutzer Sonata; the former had to repeat the pleasing Serenade by Arthur Hervey, which was one of his violin solos.

Madame Marchesi's return from America, where she had met with much success, was heartily welcome to her admirers. Her voice has gained by the great change of climate, the trace of fatigue which had made itself noticeable before her departure has fortunately disappeared, and enjoyable as of old were her artistic offerings. The interest was centred in C. V. Stanford's composition "Die Wallfahrt nach Kevlar," but expectations were not justified. Even Madame Marchesi's cleverness could not give life and color to this tone picture. Heine, in tenderest word painting, gives his country's childlike naivete; this and the religious trust in the Madonna's miraculous powers has not found in the music a twin expression. Soprano notes of the highest register cannot convey the touching prayer of the dying boy; the hymn-like group of chord of the beginning and end have not the fervent character of religious elevation with which the pilgrims of the poem are inspired. Madame Marchesi called in the help of all her artistic resources, but sterile remained the field of our impressions. The often so happily inspired composer was held back from the lofty heights by his great learning; this has happened to sometimes greater ones than he. Truly grand was Madame Marchesi's reading of Gluck's "Dream of Iphigenia," and Liza Lehmann's pretty song "You and I" she invested with all her charm.

SANS PEUR.

Death of Edmund Severn, Sr.

Edmund Severn, a musician of Hartford, Conn., widely known as the conductor of Severn's Orchestra, died May 10 after a short sickness. He was sixty-nine years of age, and had lived in Hartford thirty-nine years. He was a native of Nottingham, England. The deceased enjoyed an enviable reputation as a composer, conductor and violinist. He was married twice. Two of his sons, Edmund and Arthur, musicians of note, live in New York.

Septimus Winner.

Septimus Winner, the composer of "The Mocking Bird" and other American melodies, which have attained world wide fame, celebrated his seventy-second anniversary a few evenings ago at his home on Sixteenth street, above Columbia avenue, Philadelphia.

The wonderful scope of Mr. Winner's musical powers is shown in the fact that he has written 200 books for twenty-three different instruments, and besides 2,000 arrangements for violin and piano playing. One of his first instrumental selections to attract great attention was "Colonel Elmer Ellsworth's March."

Peculiar as it may appear, the compositions, musical and otherwise, of Mr. Winner, were written under noms de plume. "The Mocking Bird" and "What Is Home Without a Mother" were written under the nom de plume of Alice Hawthorne, that being his mother's maiden name. He also had as noms de plume "Marion Florence," "Percy Guyer," "Leon Dore" and "Apsley Street." So intense has been his interest in musical matters, under all conditions of his successful career, that for fifty-two years he has remained a member of the Musical Fund Society, and it is his intention to continue his membership until the end of his life.

Elliott Schenck has been engaged to conduct daily concerts of the New York Symphony Orchestra at Willow Grove for a season of seven weeks, beginning July 17.

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MAY 15, 1890

THAT all classes here are interested in music was proved by the size of the audience at the Rink on Wednesday evening, when a concert of unusual excellence was given by the Paur Symphony Orchestra, Mme. Clementine De Vere, soprano, and the Arion chorus of 100, with Mr. Paur as solo pianist. The tickets were put at popular prices, but the music was not popular in the generally accepted sense of the word. The program opened with Goldmark's "Sakuntala" overture, played with a spirited strength and a gracious elegance that put one at once in the spirit for more. Other orchestral numbers in the first part were the march from Raff's "Leonore" Symphony No. 5, and three numbers from the "Peer Gynt" Suite, "Asa's Death," "Anitra's Dance" and "At the Hall of the Mountain King." All were admirably given, the reading being a most fascinating conception of the author's thought. It was strongly individual, though not erratic, and was of especial interest as being in such contrast to the playing of the Boston Symphony Orchestra that has given us so much pleasure all winter. One realized as never before how strong is the controlling power of the conductor's personality, for each fine body of musicians gives an exact expression of its leader's conception of an author's ideas.

Mr. Paur was heard for the first time here as a soloist and was listened to with great interest. He has shown himself master of the difficult art of accompanying, so that his ability was in a measure taken for granted. He played the Liszt Concerto in E flat, which affords a fine possibility for digital gymnastics. These he accomplished easily, his facility of execution being so great as to almost escape notice. He played also with a warmth of coloring and an evident enjoyment of the music that was quickly communicated to his hearers. It was thoroughly musically work, no striving after effect, nor efforts to astound his hearers. One would like to hear him play things by Chopin or Schumann or something of Robert Franz. It is playing that is satisfying, melodious and soothing, and it affects me as does Lady Hallé's, giving a pure enjoyment unmixed with wonder.

Mme. Clementine De Vere sang the familiar Mad Scene aria from "Hamlet." It is always a pleasure to hear her. Her method is so good and voice so clear, sweet and resonant, and she delivers her notes with an assured authority and without tremolo. She interpreted the florid music with the utmost ease and brilliancy. In the second part, which was devoted to Wagner, she sang "Elsa's Dream," from "Lohengrin," in an unaffected manner.

The Arions, with Arthur Claassen conducting, sang "Landsighting," Grieg, with incidental solo by Dr. John W. Schlide; "Das Alte Mutterchen," Spicker, and "Abschied hat der Tag Genommen," all with fine volume and tone, the more pianissimo passages being better than the forte. Their unaccompanied singing in "Das Alte Mutterchen" was really beautiful. Mr. Claassen also conducted the orchestra for Mr. Paur's playing and for Madame De Vere's selections.

Four Wagner numbers completed the second part. The first was the introduction to the "Meistersinger," the second was the vocal selection, the third were the two pre-

ludes from "Lohengrin," and the last was the overture to "Rienzi."

There were no novelties on the program, but all the music had the charm of familiarity and of excellence and it was thoroughly enjoyed. The program was too long. Perhaps it would not have seemed so had it been given in the Academy, where the seats are easy and the acoustics good. Still the latter were surprisingly good when the original use for which the building was erected is considered. The bare walls had been judiciously draped with banners and the audience was more than cordial. It got excited and waved its handkerchiefs and shouted "Bravo!" for anything that particularly charmed it. But "it felt the spell of the place" and walked out with squeaky boots, meaning to get back before the next number began, but never doing so. Perhaps these were not many, the size of the whole considered, but the squeaky boots have a remarkable carrying power.

Up in the gallery were a number of the directors of the Brooklyn Institute, under whose auspices the concert was given, and a number of the directors of the Brighton Beach Railway Company. The Institute has interested itself in a plan for having Emil Paur's orchestra give the concerts at the beach this summer and desired to act in connection with the railway company. Stay at homes have devoutly hoped the deal would be consummated. But, alas! the Friday's papers declared it off. The expense would be too great to warrant the undertaking. The approximate cost would be about \$3,500 a week, which was considered to be too steep. We are all bitterly disappointed, as the Seidl concerts were such a source of enjoyment, though it was said they never paid as they should.

Members of the New England Society had a treat on Tuesday evening, when the Glee and Madrigal Society of New York gave the musical program at their annual "May Meeting." This organization has Walter Henry Hall for conductor, a choir of twenty-two boys and men, with a male quartet, composed of Marsham Cockaday, counter-tenor; Theodore Van Yorx, tenor; F. A. Parkhurst, baritone, and Myles Bracewell, basso. With the society they sang the "Forefathers' Hymn," "The Old Granite State," without which a meeting is never held, and a verse of "America." The last named was the close of a fine anthem written at the end of the late war, by Thomas Whitney Surette, a vigorous composition to the words:

Let God arise, and let His enemies be scattered; let them also that hate Him flee before Him.
Like as the smoke vanisheth, so shall Thou drive them away.
Mighty is our God, and of great power; there is none that understandeth His judgments.
O sing unto God, sing praises unto His name.

The program was agreeably diversified, the men's chorus sang Otto's "The United Band," and the boys' chorus sang "At Night," by Randegger, while a serenade for three voices, "Lady of Beauty," and a quartet, "Stars of the Summer Night," both by members of the quartet, followed madrigals. "Down In a Flow'ry Vale" and "O'er the Meadows," and the part song, "I Sat Beneath the Abeles Old." The full chorus gave Rossini's "God of Israel," and the solos were Buck's "When the Heart Is Young" (Master Guy Milham), "Dreams," Bartlett; "I'll Sing Thee Songs of Araby" (Theodore Van Yorx); "Deck Not With Gems," Kennedy; "Vulcan's Song," Gounod (Myles Bracewell), and a lullaby by G. Dennee (Guy Milham). The little lads came in for a large share of praise. "I always hated to hear a boy choir before," said one man, "but this is really beautiful." They sang easily and observed all the signs of musical expression, using much force where it was called for, but always without any strained effect. Mr. Cockaday's voice is clear, high and perfect in its intonations, while the balance of the quartet extends throughout the whole choir. As all are trained by Mr. Hall and sing in his choir at St. James' Church, Manhattan, any



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just praise meted out to the Glee and Madrigal singers naturally redounds to Mr. Hall's honor.

Charles H. Morse and Charles Edwards Woodbridge, musical director and president of the People's Sight Singing Classes in Brooklyn, announce the second annual concert at the Park Theatre on the evening of May 25. This organization was first effected at the Maxwell House, Concord street, and is something in which Brooklyn musicians are much interested, as it is entirely "of the people."

Franz Kaltenborn, violinist, added to his laurels here by playing at a musical given on Tuesday evening under the auspices of the Mt. St. Ursula Alumnae Association, at the Knapp. He played the "Fantaisie Appassionata," Vieux-temps, and a Romance by Svendsen, and was obliged to respond to encores. The other artists were Miss Lillie d'Angelo Bergh, soprano, and Miss Minnie Leavey, pianist.

The national festival of the German singing societies to be held here next year at the Thirteenth Regiment Armory the following will participate: Philadelphia Maennerchor, the pioneer society in the land; Liedertafel, of Trenton; Phenix, of Newark; United Singers, of Baltimore; United Singers, of Hudson County; Washington Saengerbund, of Washington, D. C.; Liederkranz, Allemania, Columbia, Kreuznacher, Teutonia, Philadelphia Quartet and Fairmount Liedertafel, all of Philadelphia, and the United Singers, of Manhattan.

The prizes of the first-class will be busts of Richard Wagner and Franz Abt.

A. E. B.

A Word with Arthur W. Tams.

"THE season of 1898-9," said Arthur W. Tams, to a MUSICAL COURIER interviewer, "has been the most successful my library has had since its inception. It has added many new names to its clientele—among others, Emil Paur, the eminent director, who was furnished from this office for the season with the music material of his entire program. This necessitated not only quick service—the notice sometimes being but a few hours previous to the rehearsal—but also involved a cash expenditure of some \$10,000 for orchestral scores and parts, many of which had to be imported. Russian composers had the call during the season, and in consequence my library now contains the most recent compositions of Tschaikowsky, Balakirew, Iwanoff, Moszkowski, and others.

"As to quick service, I will cite a recent experience, just to illustrate what we are capable of doing here: Of one work—a suite—decided upon at the last moment, only the partitur was to be had in the city. It was necessary to copy out not only all the separate orchestra parts from the score, but also all the duplicate string parts for about 100 men—quite a large proposition on short notice, when, practically speaking, only one man can copy from a partitur at a time. The partitur was rushed in to me at 10 o'clock on Tuesday morning; it was cut up and divided among my copyists, and at 9:30 Wednesday morning the orchestra was rehearsing from the MSS. parts, which, I was subsequently informed, were absolutely correct. But that is how we do business here. You doubtless recall when Aronson and Hammerstein were trying to 'best' each other on the first production of "Cavalleria Rusticana?" Well, I put all hands to work, and copied the entire work inside of twelve hours, thus saving the day for Aronson.

"My library—I say it with confidence and pride—is the largest, most fully equipped and most complete of its kind in existence. In all its departments it is strictly up to date. All the most important of the most recent musical novelties are in stock, or have been ordered, and each day gives birth to something new in one department or another; the success of the publishing department, especially, has really been quite remarkable. We are no laggards here, I tell you."

We asked Mr. Tams a very natural question, and he answered it quickly.

"Competitors? There are none," he said, laughingly. Then a summer opera manager was announced, and our interview ended.

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Music in Baltimore.

BALTIMORE, May 12, 1890.

THE first musical event of importance since my last letter was the Joseffy recital. I were rash, indeed, did I attempt to give the readers of THE MUSICAL COURIER a criticism of the performance. For the same program has already been inimitably reviewed by the brilliant "Raconteur." One is proud to have thought many of the things Mr. Huneker has said in so masterly a way, and it is a joy to hear one's sentiments expressed as only he can. Those who heard Mr. Joseffy will never cease to be grateful. To those unfortunates who missed him, I can only say, "Help us to hope that he will not deny us long another demonstration of his peerless art."

Early in the season the Oratorio Society gave a performance of "Judas Maccabeus" that was excellent in every particular. Not so much can be said of the recent production of "Elijah." It is true that Joseph Pache, the director, has much to contend with, orchestrally. But exception must be taken to most of the tempi the other evening. Otherwise, the choruses were sung with a beautiful quality of tone and with nice precision. It is to be hoped that next season the sopranos will be augmented by more fresh, young voices.

Of the soloists the expectations of the audience centred in Ffrangcon-Davies, whose singing of "Elijah" was, in many respects, a disappointment. Though many of the recitations and the aria, "Lord God of Abraham," were sung in the noblest manner, the renditions respectively of "Is Not His Word Like a Fire?" and "It Is Enough" were not convincing. The former lacked spirit, the latter deep feeling.

Mrs. Kilesh Bradbury, the soprano, has a good voice, and did some creditable work, though her singing of "Hear Ye Israel" was a departure in the matter of tempo.

The contralto, Mrs. Anna Taylor Jones, possessing a fine voice and a good style, falls into the error so common to contraltos of forcing the chest register. The other member of the quartet, Nicholas Sebastian, the tenor, did some conscientious work, with a voice of pleasing quality, though he did not always sing in tune.

J. Wright Nichols presided at the organ, and second soprano and alto parts were sung by Mrs. Charles Morton and Mrs. J. Symser.

Mr. Pache has worked hard and enthusiastically with the chorus, with whom he is deservedly a great favorite.

Much praise is also due the presiding officer of the society, George T. M. Gibson, whose disinterested work and good taste have contributed much to the success of the society's work.

• • •

The final Baltimore Symphony concert of the season took place at Music Hall last Thursday evening. The orchestra, under the direction of Ross Jungnickel, was assisted by a large chorus, composed of members of various church choirs and of the Oratorio, Germania and Harmonie singing societies. The program opened with the overture to Meyerbeer's opera "Dinorah," which was succeeded by Goldmark's "March and Cortège," from his opera "The Queen of Sheba." Then followed Rubinstein's "Cloister's Scene," which has been skillfully orchestrated by Mr. Jungnickel.

Joan C. Van Hulsteyn played, in his usual artistic manner, Händel's "Largo," with harp and orchestral accompaniment.

The concert closed with an excellent performance of Rossini's "Stabat Mater." The soloists were Miss Kathrin Hilke, soprano; Miss Edith Miller, contralto; F. H. Weber, tenor, and Clemente Bologna, basso.

Miss Hilke has a voice of beautiful quality and is an artist of ability. Her reading of the solo in the "Inflammatus" was brilliant.

Too much cannot be said of Miss Miller's work, who has a glorious voice and sings as only an artist can. The duet "Quis Est Homo" was sung by her and Miss Hilke in a manner that left nothing to be desired.

The quartet was well balanced by the admirable work of Signor Bologna and that of Mr. Weber, the latter a local singer, possessing a beautiful voice.

• • *

There was recently given an excellent concert by two Baltimore artists, Miss Clara Ascherfeld, pianist, and Natorp Blumenfeld, violinist. Miss Ascherfeld is a pupil of Emanuel Wad, of the Peabody Conservatory, and is a very talented pianist and musician. She has a good technic, and her reading of the works of the masters shows an intelligent musicianship.

Each time Mr. Blumenfeld plays one realizes more fully how much Baltimore is to be congratulated upon this violinist's advent. He possesses a finely musical temperament, which finds expression in a warm, broad tone and brilliant technic.

• • *

A most interesting concert was given last Wednesday afternoon, under the auspices of the Arundell Club, at its clubhouse on North Charles street. The program presented consisted entirely of songs by Baltimore composers, rendered by two admirable Baltimore singers, Mrs. Richard Ortmann, soprano, and Dr. B. Merrill Hopkinson, baritone. These were assisted in a quartet by Miss Sneeringer and A. Francis. The concert was a success in every particular. Many of the songs are compositions of rare merit, giving ample demonstration of the creative ability of their respective authors. The composers represented were: Misses E. Woods, E. E. Staar, E. Dickson, C. Ascherfeld, M. Arens, the late Edwin Aler, W. G. Owst, Miles Farrow, E. Turnbull, H. Martin, B. M. Hopkinson, M. D. Babcock, A. Gibson and P. Orem.

Mr. Farrow contributed much to the success of the performance by his able accompaniments.

The concert was arranged by Mrs. J. Hemsley Johnson and Miss Emily Cohen, to whose thought and good taste those present owe a memorable pleasure.

• • *

Liza Lehmann's "Persian Garden" was sung Thursday, May 11, at Associate Reformed Church by Miss Belle Bump, soprano; Mrs. R. H. Motter, contralto; R. J. Hughes, tenor, and Charles H. Harding, basso. Miss Eunice Martin was the accompanist.

The ensemble work was not satisfactory, evidently due to insufficient rehearsal. In the solos the singers acquitted themselves creditably, the artistic work of Mr. Harding being worthy of particular mention.

• • *

The Beethoven Chorus Class, Lucien O'Dendhal director, Miles Farrow, accompanist, gave its second and last concert of the season at Lehmann's Hall, May 1. The program was an attractive one, the choruses being augmented by solos by well-known local singers.

• • *

Some of our best artists recently gave a recital of the compositions of Wilberforce G. Owst, a remarkably gifted musician. The works presented proved him the possessor of creative power of a high order. They show a strong individuality and a fine power of expression.

• • *

Mrs. Richard Ortmann, the well-known soprano, has just completed the twenty-fifth year of her service in the choir of the Madison Avenue Synagogue. Her fresh, pure voice and ever reliable singing continue to be an example to younger, less experienced singers. Her numerous friends congratulate her upon her exceptional career.

• • *

The Peabody Diploma was conferred last week on Charles H. Bochan, when there was given a recital of his compositions. Mr. Bochan is a musician of marked talent.

• • *

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the harp, gave a delightful recital, informally, in the East Hall Wednesday morning.

* * *

Miss Louise Harriette Orndorf, a former Baltimorean, now of Philadelphia, gave a concert last night at Lehmann's Hall. She possesses a contralto voice of beautiful quality, warm and brilliant, with a wide range. Miss Orndorf is a pupil of the well-known teacher of singing, Dr. E. S. Kimball, to whose training she owes a perfectly placed voice and a most artistic style.

* * *

The pupils of Carlos Sanchez gave recently, at Knabe Hall, a successful recital.

* * *

I cannot close my letter without directing the gratitude of the musical community to Joseph Walter. It was through his efforts that the movement was set afoot which resulted in the return of the Boston Symphony Orchestra to us, after its determination to visit us no more.

EUTERPE

About Musical People.

THE Lebanon (Mo.) Shakespeare Club gave a "book reception" at the residence of Mr. and Mrs. C. D. Wallace on Jefferson avenue, which was a brilliant success. The program opened with a vocal duet by Mrs. Demuth and Mr. Lumm, after which some scenes from "Romeo and Juliet" were given, the evening closing with an informal musical program, in which Fred J. Demuth, Mrs. Farrar, Miss Gleason, Mr. Barrows, Prof. Glenn Drake, Miss Walkinshaw, Miss Demuth, Mrs. Day and Mrs. Buckley took part.

A musicale took place Tuesday evening at the residence of Mr. and Mrs. Pickrell on North Central avenue, Phoenix, Ariz. It was given as a benefit to the harpist, Miss Mab Alva Messenger. Among those present were Mr. and Mrs. Charles H. Akers, Judge and Mrs. A. C. Baker, Rev. and Mrs. Penick, Mrs. Kendrick, Mr. and Mrs. Gulley, Mr. and Mrs. Morford, Mr. and Mrs. Webster Street, Mr. and Mrs. J. E. Walker, Mrs. Clara Evans, Mrs. W. C. Barnes, Mr. and Mrs. B. Porter, Mr. and Mrs. Walter Talbot, Mr. and Mrs. Smith, Mr. and Mrs. Shirley Christy, Mr. and Mrs. Creighton, Mr. and Mrs. B. Heyman, Mr. and Mrs. B. A. Fickas, Mrs. C. C. Randolph, Dr. and Mrs. Martin, Mr. and Mrs. Leslie Larrimer, Mr. and Mrs. Richardson, Mr. and Mrs. Hull, of Chicago; Miss Alden, Miss Cavenagh, Miss Tweed, Miss Dorsey, Mr. Clark, Hugh Creighton, Mr. Dort, Mr. Bee, Lloyd Johnston, Joe Cassou, Mr. Benham, Mr. Brizard, Mr. Goodrich and Mr. Masten.

Jacob L. Hjort, ex-president of the United Scandinavian Singers of America, has been engaged as tenor soloist in the St. Mark's Episcopal Church of Minneapolis, and is the first tenor of the Metropolitan Male Quartet. He is connected with the Metropolitan Music Company, of Minneapolis, Minn., as salesman and Scandinavian correspondent.

The third musical recitals by pupils of H. L. Benson was given at the home of Mr. Benson's father, corner of Main and Carroll streets, Westminster, Md.

The dates for the State Music Festival in Little Rock, Ark., have been fixed for June 6 and 7, and F. B. T. Holleberg is arranging the details of the meeting. The concerts will be held in the Tabernacle. There will be a chorus of 250 voices. Morriston, Hope, Fort Smith, Lono, Carlisle, Stuttgart, Fordyce and many other towns will send delegations.

The Texas Male Quartet, of Houston, Tex., assisted by Mrs. C. E. Oliver, of that city, and Mrs. J. T. Roberts, of Greenville, gave a vocal and instrumental concert recently.

A piano recital was given at Conservatory Hall, Lockport, N. Y., by the pupils of the Oliver Willis Halstead Conservatory of Music.

The choir of the Walnut Street Church, Evansville, Ind., have in preparation the oratorio composed by Prof. M. Z. Tinker. Mrs. W. B. Millis will preside at the organ.

The Connellsburg (Pa.) Choral Society is composed of the following officers and members: J. S. Brown, director

of society; Mrs. A. W. Bishop, organist and accompanist; Sam F. Hood, director of orchestra; Miss Jessie Marietta, Miss Mae Porter, Mrs. J. M. Cecil, Mrs. Dora Benford, Mrs. George Balsley, Miss Ankey, Mrs. George McClay, Miss Mary Hicks, Miss Mollie Davis, Miss Gertie Myers, Mrs. Anna M. Neff, Mrs. J. A. Lyon, Miss May Emery, Miss Martha Gemas, A. E. Humphries, Peter Rutsek, George T. Griffin, W. R. Lawrence, S. G. Zimmerman, Miss Madge McKee, Miss Ella Hyatt, Miss Alice Horner, Miss Bessie Whiteley, Miss Gertrude S. Bishop, Mrs. C. R. Nelson, Mrs. E. S. Buckingham, Mrs. M. B. Welfley, Judson A. Lyon, Albert L. Seaman, Clyde Whiteley, Frank Francis, C. C. Welfley, Max Wyant, Lester Murrie, J. M. Cecil, L. A. Howard and Fred Hood.

At the seventh free public organ recital, given at the Vermont Street Methodist Church, Quincy, Ill., Mrs. Laura Grant Short, organist, was assisted by the choir—Miss Grace Hiltz, Mrs. J. E. McMurray, William Purvis, Ben Markee and Carl Gardner, violinist.

Miss Zudie Harris, who has just made a tremendous success in concert at Louisville, Ky., leaves in a few days for Berlin, where she will give a series of recitals in November.

The annual graduation exercises of the music department of Baylor Female College, Belton, Tex., took place May 4, 11 and 18. Eugene E. Davis is the director of this college. Those taking part in the two first concerts were Miss Emma Crozier, Miss Ethel Bettis, Miss Fannie Thomas, Miss Mary Boyd, Miss Ella Saunders, Miss Inez Johnson, Miss Jessie Dockum. At the recital on the 18th Miss Gertrude Lane, pianist, and Mrs. Eugene E. Davis, soprano, gave the entire program. The Baylor Orchestra assisted.

Beginning July 1 and closing August 7, for the special accommodation of teachers, professional players, beginners and advanced students who want to acquire the most advanced method for teaching piano, or to gain rapid and effective execution in the shortest possible time, a special summer course will be given at the Hiram (Ohio) Conservatory of Music, Eugene Feuchtinger, director.

The annual orchestral concert by P. Ludwig Conde took place May 4 at Plainfield, N. J. Those taking part were pupils of Mr. Conde and Miss Florence Katherine Wohlfert and P. Ludwig Conde, violinists; W. Paulding De Nike, cellist; Miss Clyde B. Burnett, accompanist; orchestra of twenty-five business.

Miss Grace Hoffman, of Concord, Mich., who is a pupil of J. H. Hahn at the Detroit Conservatory of Music, gave a piano recital on the afternoon of May 17, which was the 970th concert.

The piano recital for graduation at Winthrop College, Rock Hill, S. C., took place on the evening of May 18, by Miss Margaret Hope Roach, assisted by Mrs. Wade R. Brown, soprano, and Miss Mary Coler Davis, violinist.

A piano recital by Miss Nellie Sterne, assisted by Miss Grace St. John, soprano, was given in the Auditorium of Onarga (Ill.) Seminary Conservatory, of which Caroline D. Rowley is the director.

At Oshkosh, Wis., J. K. Weaver gave a complimentary pupils' recital, the program being given by a portion of Mr. Weaver's class, assisted by H. H. Powers, Miss Martha Daggett and Miss Daisy Buckstaff, vocalists.

Fletcher Music Method.

Miss Evelyn Ashton Fletcher returned from Europe about a fortnight since, having been detained there much beyond the time she originally intended, owing to the demand from teachers for her method.

There has been such a demand for Western teachers that during the summer classes for the Fletcher Music Method will be organized in the West, and if a sufficient number of teachers in California wish to take the course arrangements could be made for them to take it in California.

Miss Fletcher has met with unqualified success everywhere, and will probably have to pay another visit to Europe in the near future.

The Experiences of an English Piano Student in Berlin.

EXTRACT OF A LETTER RECEIVED BY A. K. VIRGIL FROM MISS FLORENCE DODD.

PENSIONAT BURG, B LOW STR., 21, SUNDAY, April 30, 1890.

DEAR MR. VIRGIL—I am glad your school has opened promisingly, and now that you have had so much experience in Europe, and also during the last two years have so wonderfully developed and improved your method, you ought to build up in New York a model school. There is most assuredly no model piano school here in Berlin, and it seems to me almost madness for so many American students to rush over here to learn, in many cases, positively nothing. They come here unprepared to take what is offered them. Many are like babies, only fit to take milk, but the professors stuff meat down their throats, which they are incapable of digesting and which half chokes them. I have met only just lately several American students who are positively just miserable. They say they are making no progress; they feel homesick; they dare not go home, because so much will be expected of them, so much money has been expended on them, and they feel they have accomplished nothing.

One nice little girl from Portland, Ore., told me a short time back she spends all her time practicing and crying because she does not get on. I told her to leave off crying or she would spoil her pretty face, and to come and study the Clavier method.

I most assuredly think that if pupils come here properly prepared a year or two in Berlin will do them a great deal of good; but the longer I stay here the more I see how wrong it is for parents to send their children here not well equipped. If I ever find myself in America I shall certainly preach the doctrine, "Study in your own city of New York and do not venture abroad until you are thoroughly grounded technically and musically." I can prove that this is the right thing to do.

My two years here have not been wasted. I have learned something besides German and the flavor of German sausages. I am fully convinced that, at all events until pupils are quite advanced, they are far better in their own country for many reasons. For one thing, the professors here do not half understand the English and American temperament. I am sure American pupils are able to learn from American teachers much more easily than they learn from the professors here, who seem to be imbued, for the most part, with the idea that sarcasm, tyranny and abuse must be dealt out in large quantities to the poor victims who have rushed willingly, or who have been thrust unwillingly, into their hands.

I am very glad to learn that special attention is to be given to harmony in your school.

Madame Kisch-Schorr and I are both very anxious to join you in New York and help in your school there. For we are most desirous that the Clavier method should take the place in your own country that it deserves to take.

You will, I am sure, be delighted to hear that Madame Kisch-Schorr's pupils are most enthusiastic in her praises, and especially as in teaching interpretation she takes the utmost pains to apply in their pieces all the principles they study at the Clavier.

Dr. Jedliczka sent her a pupil a short time back and he is perfectly astounded at the progress the girl has made.

Leon Arkless, who is one of the advanced pupils in the violin department of the Broad Street Conservatory of Music, Philadelphia, gave Saturday evening, May 13, an interesting recital, in which he was assisted by Miss Louise De Ginther, pianist, and Miss Iva Sargent, vocalist. An excellent program was presented.



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MAY MUSIC FESTIVALS.

The Louisville Festival.

LOUISVILLE, Ky., May 11, 1890.

A MID scenes of enthusiasm and glory rarely ever witnessed in a public entertainment in Louisville, the second annual May Music Festival came to a close Wednesday night.

Despite the announcement of Madame Sembrich's sudden indisposition, which forced her to cancel her engagement for the festival just two days before the opening of the season, together with two other strong attractions to enlist public attention, the festival was quite a success in every particular. The attendance was greater than that of last season, and the demonstrations of enthusiasm were beyond anything anticipated by even the most sanguine of the festival association.

The successful experiment of last season served as a matter of great encouragement to the promoters and the general public alike as to the festival idea, and the great artistic and financial success attained this season gives every assurance that the May Music Festival of Louisville is a permanent feature and commands the confidence of the people.

With the many difficulties encountered in securing on such short notice an artist to fill the vacancy on the program occasioned by the illness of Sembrich, and the rearrangement of programs which became necessary at the last moment, caused no little amount of anxiety, but the music committee proved itself equal to the occasion and engaged Miss Marie Brema just as she was about to set sail for Europe.

Of course Sembrich had been advertised as the greatest attraction, and considerable disappointment was manifested on the part of the advance ticket holders who had paid an advance in price for Sembrich. Miss Brema arrived just a few hours before she sang. She realized what the situation demanded, though a favorite here, having appeared in the role of Brünnhilde some years since as had none other ever seen here. She took good advantage of her opportunity and sang. She could not have appeared under more trying circumstances, but she sang and scored a triumph from the very beginning. She wrought up her hearers to the highest pitch of enthusiasm, and the ovation accorded her could not have been greater had she been Sembrich herself. She was in superb voice, and made use of it in some very trying numbers hereafter mentioned.

The artists selected for the festival were by far the best ever heard at one time in a concert in Louisville. They were Brema, Mrs. Jacoby, Sara Anderson, Miss Lohbiller and Miss Towle. Campanari, Evan Williams, George Hamlin, Clarence Shirley, Myron Whitney, Jr., Gwylim Miles and our own Zudie Harris.

The chorus numbered 250 voices and was composed mainly of the best chorus and solo voices here and the entire membership of the Musical Club and part of the Apollo Club, C. H. Shackelton, director. The orchestra was the same as last season, the Boston Festival Orchestra, with Emil Mollenhauer as director.

The chorus had been under the careful training of Director Shackelton for several months, and I do not deem it an extravagant use of superlatives when I say that greater chorus work was never heard or done in Louisville. It was a great attraction itself, and gave evidence of the training which can only be had at the hands of the master, and in Shackelton, who has long been considered a good chorus director, Louisville saw it had a man capable of holding his own with any director in this country. Such

mastery interpretation, such delicate shading, such magnificent phrasing and such wonderful effects in the pianissimo and fortissimo passages! The chorus was well balanced and the quality of tone and the delicate work at the hands of the sopranos and contraltos was better than in the basses and tenors, but the blending of the voices, the attack, precision and ease with which they all sang places the chorus as a rival to any in this country for first honors. The visitors from other cities and the artists claim they never before heard such fine chorus singing at a festival and did not hesitate to place Mr. Shackelton in the class with our best American choral directors.

At the opening concert on Monday evening the Boston Festival Orchestra, under the direction of Emil Mollenhauer, gave the overture "Carnival Romain," by Berlioz, in a fresh, spirited vein, yet with smoothness and finish which demonstrated that Mr. Mollenhauer was himself a favorite here and had a much better organization this season to support him. Their work in this and the closing number, the "Meistersinger" Overture, was nothing short of marvelous from an orchestra of only fifty people, and in his work throughout Mr. Mollenhauer exhibited a sincere reverence for his art and a profound treatment of the works he gave. His interpretation was highly acceptable and the work of his orchestra was equal to every task. The piece of resistance of this concert, aside from the appearance of Brema, was the "Messe Solennelle," by Gounod.

This was a test for the chorus. Never before had it been given in Louisville in complete form with a large chorus and orchestra. No other work of the festival had been given such sincere and profound attention. The work of the chorus seemed as one voice, and in this work the most delicate shading, pianissimo and fortissimo effects were brought out, notably in the "Credo" and "Sanctus." The effect was nothing short of marvelous. The intonation seemed almost perfect, and the entire work seemed to be given with the religious fervor and feeling the composer intended; the phrasing was all that could be desired, and the development of the crescendos to the proper climax was never wanting. The trio and solos were sung by Miss Anderson, soprano; Mr. Whitney, bass, and Mr. Hamlin, tenor, each of whom gave a splendid interpretation, their voices being well adapted to the requirements of their parts.

Miss Brema was then introduced in the aria from "Queen of Sheba," which she gave with thrilling effect. So different from the preceding number, it brought forth deafening applause, and she was recalled a number of times. The audience would not be satisfied until she responded with the charming ballad "Summer Is Coming," in a most delightful and happy style. Mr. Hamlin and Miss Anderson were the soloists in "Narcissus," and though Mr. Hamlin was an established favorite here already and had fairly captured the audience in "Lancelot's Song" earlier in the evening, his work in this cantata was all that the work demanded.

Miss Anderson, too, acquitted herself admirably, and while she had gained instant recognition in her former numbers by her charming presence as well as her pure soprano voice, in this work she shared the honors of the evening with Mr. Hamlin.

The chorus singing was a delight to listen to, as usual, and gave a fine interpretation of their part.

Myron Whitney, Jr., a young man of striking personality and a well developed voice of the basso cantante type, and that, too, of promising possibilities, made an unfortunate selection in his solo number, "Wotan's Farewell," from "Die Walküre," which was entirely too heavy in orchestration for his voice.

In later numbers, however, he redeemed himself, giving evidence of talent and temperament not unlike to some of

the traits possessed by his illustrious father. He is young yet, but destined to be heard from as he grows older.

The symphony concert on Tuesday afternoon introduced a Southern artist in the person of Miss Zudie Harris, a Louisville woman. Of course, we deemed her the star and she deserved it. Though suffering from the result of a few days' illness just prior to the concert, she sustained her reputation as a pianist of merit, and brought forth fresh applause from her admirers and gained the admiration of those who had never heard her before. She played the Rubinstein Concerto D minor, Chopin Nocturne, op. 15, No. 2, and the Prelude No. 10, and other numbers, displaying considerable talent. Her execution was clear and precise, here and there giving some excellent examples of delicate fingering and shades of expression. At all times she seemed at ease, self-possession and grace characterized her playing throughout, and though her physical weakness as a result of her recent indisposition demanded a sacrifice of the power that some passages required, it did not impair her execution in the least otherwise. We felt proud of her, and no regrets have been offered that she held a place on the program.

Miss Anna Lohbiller, a soprano of pure, smooth tone, and Miss Blanche Towle, a young Boston contralto of promise, were heard to good advantage, and received a well merited recognition from the audience, while Mr. Whitney, in the aria from "Don Carlos," which was well suited to his voice, made a good impression, which called forth a hearty encore.

The Raff Symphony, "Im Walde," was new to many here, and was looked forward to with interest. In this Mr. Mollenhauer brought out some splendid effects with his orchestra, and was enthusiastically applauded at the close of every movement. He showed that he had given it serious consideration, and the excellent work of his orchestra well rewarded him for his efforts, and we felt satisfied that for an orchestra of that size we received from it all that could be desired.

Tuesday night was termed "Artists' Night," and it was artists' night. It was indeed a "battle royal" between such artists as Campanari and Sara Anderson, between Evan Williams and Josephine Jacoby. The beautiful Verdi "Stabat Mater" was given by the chorus and orchestra, so was the Grieg Cantata, "Olaf Trygvasson," with Gwylim Miles. Mrs. Jacoby, Evan Williams and Miss Anderson as soloists. In both these numbers the chorus and orchestra did good work, and as neither work had ever been given here before, their rendition was greeted with enthusiasm. The work of the chorus was a especially good.

Mrs. Jacoby made a deep impression with her singing of the most difficult role in the Grieg number. Mr. Williams, aside from press comment, was practically unknown to the Louisville public, but when he had finished his singing of Händel's "Deeper and Deeper Still," he was in the hearts of our people. This was followed with a masterly effort in the difficult "Waft Her, Angels." His voice was pure and sympathetic, strong, vibrant and filled the great auditorium. His phrasing, his style, enunciation are that of the artist. He seemed to charm his hearers, so sweet was his voice and so appealing his delivery.

Then came Sara Anderson, who sang the "Lorelei." As an encore she sang Liszt's "Du Bist Wie Eine Blume" with charming effect.

Mr. Miles had the unthankful part in the Grieg Cantata and was heard no more during the evening.

Mrs. Jacoby was new, too, but her work in the Cantata and the aria, "Che Faro" ("Orpheus") displayed a voice of remarkable power and rare beauty of tone. Mrs. Jacoby sings with fine expression, possesses an attractive stage presence and shared the honors with the other artists of the evening.

The climax came when Campanari stepped upon the stage.

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His presence created an ovation such as was rarely ever accorded a singer here. There were his friends who had seen him lay down his 'cello in the orchestra some years since, and fill an important role to the surprise of everyone. The applause was such that he was obliged to recognize the vast audience before they would allow him to sing. When he had finished the "Vision Fugitive," from Massenet's "Herodide" the people called for the "Toreador" song, which he sang as never sung here before. This did not satisfy, and after seven recalls he responded with the ever humorous "Largo al Factotum," from "The Barber of Seville." The concert closed with his singing the "I Pagliacci" Prologue, and "Eine Faust" Overture by the orchestra. It was indeed a memorable concert in the history of Louisville.

The popular concert on Wednesday afternoon gave Mrs. Jacoby another opportunity to be heard, and she appeared to great advantage, especially in her songs, "Under the Rose" by Fisher, "Nocturne," Chadwick, and "One Spring Morning" by Nevin. Her voice was rich and resonant, and she sang with fine expression and dramatic force, and was recalled a number of times.

Clarence Shirley was another new tenor who was introduced at this concert. Mr. Shirley is a tenor full of magnetism and possesses a voice of warmth and beauty and sings with feeling. He is destined to make a good singer, and his reception here was not by any means a cold one.

The orchestra gave the "Rienzi" Overture and two movement from the Suite d'Orchestre by Moszkowski and the Minuet, Dance of Sylphs and Hungarian March from "La Damnation de Faust" with effect and finish not often exhibited even in larger and more famous orchestras. Mr. Whitney sang the aria from Meyerbeer's "The North Star," displaying his voice to far better advantage than at any time previous. His voice was well adapted to the selection, and the good qualities were well brought out.

The festival came to a close on Wednesday night with a most brilliant climax before an audience that filled the great auditorium. It was not expected to outclass the second night, but it did. There were Brema in the "Spring Song" from "Samson and Delilah"; "The Sun Worshippers," Goring-Thomas, by Miss Anderson, Evan Williams, chorus and orchestra, Miss Anderson and Campanari in a duet, "Crucifixus," by Fauré; Williams in the Weber "Oberon" aria, Campanari in the monologue from "Falstaff," and the aria "Eri tu" from "Un Ballo in Maschera," Verdi. The orchestra gave the Beethoven "Leonora," No. 3, and the "Tannhäuser" overtures with grand effect.

In "The Sun Worshippers" the chorus maintained the standard of excellence that had characterized its former triumphs, and I do not hesitate to state that like all it did during the festival it was nothing short of phenomenal, and I would be willing to place it alongside of any chorus in America to-day for first honors.

The fine interpretations of Mr. Shackelton were more thoroughly manifest than ever. Campanari repeated his success of the previous evening, and was compelled to sing the Figaro and Toreador songs as encores before the people would cease their applause. Evan Williams scored another triumph in the "Oberon" aria, and his work in the "Samson and Delilah" duet with Brema still evoked more appreciation of his great and wonderful voice. Brema rose then to her greatest and thrilled the vast throng with her wonderful singing. The duet affords great opportunities, and both Williams and Brema grasped them to their fullest extent."

In the duet "Crucifixus," by Miss Anderson and Campanari, good work was also done.

Thus closed in a blaze of glory the most successful musical event ever held in Louisville. All praise to Charles H. Shackelton and his magnificent chorus! In them Louisville possesses a treasure. To Mr. Mollenhauer and Manager Stewart, to the visiting artists and our own Zudie Harris be thanks and glory for the great success attained.

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The Ann Arbor Festival.

DETROIT, May 14, 1899.

THE much heralded and advertised Ann Arbor May festival has come and gone, as do all things on earth. Silence probably reigns now in the large University Hall, with its quaint, beautiful ceiling. The big Columbia organ, after having pealed forth thunders, now frowns down in silent contempt on the walls and their frescoes, representing the arts of peace and of war, and no doubt wonders how badly painted and how inartistic things can be.

The festival always attracts large crowds from all points of Michigan, and even from neighboring States, and many a person, who, during the whole year, hears of music nothing more inspiring than the current rag-time affairs, and perhaps, occasionally, "Home, Sweet Home," with variations, or some such little stuff, listens imperturbably to the various great classical works which to him or to her must appear like a jumble of meaningless sounds. It is wonderful, indeed, how the festivals have grown amidst of and become a part of the American people. Many are they who will not attend two good concerts during the whole year, who remain seated during five long consecutive concerts. We are a dyspeptic people, and don't feel happy until we have eaten too much, and indigestible stuff, too.

The following is the program as officially announced:

Thursday Evening, May 11.

Requiem (two movements).....	Brahms
Motett, Gallia.....	Gounod
Soloists—Miss Sara Anderson, soprano; Signor Giuseppe Campanari, baritone; Emil Mollenhauer, Hermann A. Zeitz, conductors; Llewellyn L. Renwick, organist.	
Overture to Die Meistersinger.....	Wagner
Hymn to St. Cecilia.....	Gounod
Aria, Farewell Ye Hills, from Joan of Arc.....	Tchaikowsky
Miss Anderson	
Aria, Vision Fugitive, from Herodide.....	Massenet
Sig. Campanari	
Requiem.....	Brahms
Poco Andante.	
Moderato, in modo di Marcia.	The Choral Union.
Two movements from the Suite d'Orchestre.....	Moszkowski
Theme and Variations.	
Perpetual Motion.	
Prologue to Pagliacci.....	Leoncavallo
Sig. Campanari	
Motett, Gallia	Gounod
Miss Anderson, The Choral Union, orchestra and organ.	

Friday Afternoon, May 12.

SYMPHONY CONCERT.

Soloists—Miss Sara Anderson, soprano; Clarence Shirley, tenor; Miss Elsa von Grave, pianist; Emil Mollenhauer, conductor.	
Overture, Faust	Wagner
Aria, Ciélo e Mare, from La Gioconda.....	Ponchielli
Mr. Shirley.	
Fantaisie, Romeo and Juliet.....	Svendsen
Hungarian Fantaisie.....	Liszt
Miss Von Grave.	
Aria, Pleurez mes Yeux, from Le Cid.....	Massenet
Miss Anderson.	
Symphony No. 3, in Walde.....	Raff

Friday Evening, May 12.

Soloists—Mme. Marcella Sembrich, Myron W. Whitney, Jr. Emil Mollenhauer, Hermann A. Zeitz, conductors.	
Overture, Benvenuto Cellini.....	Berlioz
Flitterwochen	Styx
String orchestra, flutes, bells and harp.	
Aria, Casta Diva, from Norma.....	Bellini
Madame Sembrich	
Stabat Mater	Verdi
The Choral Union.	
Aria, Ella giammai m'amo, from Don Carlos.....	Verdi
Mr. Whitney.	
Songs—	
Die Forelle	Schubert
Vergebliebene Ständchen	Brahms
Madame Sembrich.	
Prelude to Third Act of Herodide.....	Massenet
Introduction to Third Act of Lohengrin.....	Wagner
Waltz, Voe di Primavera	Strauss
Madame Sembrich.	
Grand Polonaise in E.....	Liszt

Saturday Afternoon, May 13.

POPULAR CONCERT.

Soloists—Miss Anna Lohbiller, soprano; Miss Blanche Towle, contralto; Emil Mollenhauer, conductor.	
Overture, Hansel and Gretel.....	Humperdinck
Ronde d'Amour.....	Westerhout
Villanelle.....	Dell' Acqua
Miss Lohbiller.	
Three movements from the Rustic Wedding Symphony...Goldmark	
Ballet music from Coppelia.....	Delibes
Valse à la Poupee. Czardas.	
Aria, O Don fatale, from Don Carlos.....	Verdi
Miss Towle.	
Liebesgeflüster	Steck
String Orchestra.	
Overture, Robespierre (The Last Day of Terror).....	Litolff

Saturday Evening, May 13.

"SAMSON AND DELILAH."

Opera in three acts by Camille Saint-Saëns.

Cast.

Delilah.....	Mrs. Josephine Jacoby
Samson.....	George Hamlin
The High Priest of Dagon.....	Gwynn Miles
Abimelech, Satrap of Gaza.....	
An Old Hebrew	Myron W. Whitney, Jr.
Philistine Messenger.....	
The Choral Union.	
Hermann A. Zeitz, conductor.	

One big disappointment, however, remained in store for everybody. A few days before the festival began Sembrich, who was the chief attraction, announced through her manager that she was ill and unable to sing. This was a serious drawback to the festival, and the management did the best it could, under the circumstances, by engaging in her stead Marie Brema and Evan Williams. Many persons who had taken tickets only for the Sembrich concerts asked their money back, which was promptly and gracefully refused by the Choral Union.

It is not known what reason the Choral Union could adduce for such proceeding, unless, as one "victim" suggested, it is on the principle that it is hard to get hold of other people's money, and once you have it it is better to keep it. Clearly, to ask one to pay \$2 to hear Sembrich, and then to force one to pay this sum to hear somebody else, is a case which has all reason, logic and law too much on one side to need arguing. The management of the festival would have done better to promptly refund the money, for the Sembrich concert only, of course, to whomsoever had taken a ticket for that concert and who asked for his money back.

The festival opened on Thursday night with every available seat taken, some 3,000 persons being present. The overture to the "Meistersinger" was a fitting opening to the festival; it was, however, rather indifferently played; both conductor and orchestra lacked enthusiasm and even interest in their work; the ponderousness of the march was exaggerated, and the tempi were dragged beyond permissible bounds; the wind instruments lacked ensemble and precision in their attack, and specially in their entrances.

The "Hymn to St. Cecilia," by Gounod, which followed, fared little better. It is a recitative for violins, accompanied by the harp and the rest of the string instruments in pizzicato. The melody is beautiful, pure and chaste, a little reminiscent of his own "Ave Maria" on Bach's Prelude. The violins did not distinguish themselves by sweetness and great purity of tone, especially in the high notes, nor did the conductor seem to think that shadings are necessary; the final crescendo lacked warmth.

The aria "Farewell Ye Hills," from "Joan of Arc," by Tschaikowsky, sung by Miss Anderson, was the next number. Miss Anderson is a handsome blond, and has a fine stage presence. Her voice is of beautiful timbre and sympathetic, but somewhat veiled. She sang the aria in a conventional way.

Campanari then made his appearance. He is a great favorite there, and deservedly so. Seldom has a singer been heard who combines a beautiful voice, temperament and feeling, and emotional intensity, in such a degree as

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Campanari. In his first number he appeared somewhat listless and apathetic, but warmed up to the finale, and after two recalls sang the Toreador Song from "Carmen" in grand style. His second number, the Prologue to "Pagliacci," was the gem of the evening. It was sung with perfect intonation, great intensity of expression and a ringing, forceful manliness in the delivery, which made it irresistible. As encore he sang the Figaro aria from the "Barbiere di Seville," which he had sung there before, but which can be heard many times if sung by a Campanari. It "brought down" the house and called forth the university yell.

Of the Choral Union, which sang the Requiem of Brahms and the "Gallia" of Gounod, a few words need be said.

The chorus is composed for the most part of students, and is considered to be the largest student chorus in the world, which would be true if here and there the well-known solemn looking head of a professor, or even of a doctor, did not loom up among the men. Albert A. Stanley is the founder and director of the Choral Union. Several months ago Mr. Stanley fell ill, and finally had to give up all work, and left for Germany.

The task of conducting the chorus was confided to a teacher of the University School of Music, D. A. Zeitz. It is here that the authorities of the May festival have placed themselves in an unenviable light by selecting in the place of Mr. Stanley, who is a musician known all over the country, a man who had never conducted anywhere in public neither a chorus or a concert orchestra, and who consequently lacked experience and knowledge, and who, anyhow, is absolutely unknown as an artist. The tickets for the May festival cost \$3, to reserve them another dollar, and the Sembrich concert yet an extra dollar. This is quite a tidy sum to spend for the five concerts, and those who spend it have the right to expect a good conductor, a man known to have successfully conducted elsewhere, and whose name and reputation will add the strength of their authority to the concert. The festival is not a place for débuts, not even among the artists, but much less regarding a conductor of a chorus. The indecision regarding his worth, the fear whether he will break down or be able to hold out until the end, the anxiety of it all must be eliminated from a festival which is supposed to gather the best representatives to be had for love or money.

There are plenty of well-known and tried conductors of singing societies and of orchestras in Chicago, Cincinnati, Boston and New York who would have willingly accepted to conduct the Ann Arbor May Festival. Why not have engaged one of them? There are those who hint that Mr. Stanley himself did not want any known good conductor to replace him, and that it was his own wish to have somebody conduct who was not likely to call forth unfavorable comparisons. However that may be, the chief reason seems to lie in the principle of grasping economy evidenced on this occasion, and on a few others in the past May festivals, by the University Musical Society, which, if I am well informed, is the promoter of the festivals. The desire to save a few hundred dollars wherewith a good, known conductor might have been engaged proved too strong, and so the public, after having paid \$4, had to share the fear whether the chorus would break down or not. This is, indeed, no exaggeration.

Mr. Zeitz, who no doubt felt himself the difference between his means and the task before him, as well as the solemnity of the occasion, appeared on the stage with a face ashen. From the moment he took up the baton until he laid it down there was exhibited the most pitiable case of stage fright ever witnessed. It was impossible not to feel compassion for the poor man, and it was with a real sigh of relief that the end was greeted. As a conductor Mr. Zeitz does not seem destined to achieve brilliant successes. He is awkward and ungainly, and his way of announcing the entrances of the chorus and of the orchestra with an upward motion of the forefinger, the palm of the hand up, is ludicrous in the extreme. His sole care seemed to be to have the chorus come in at the right time; the orchestra

was left to take care of itself, and repeatedly did the wind instruments straggle in as belated, good, jolly fellows who enjoy a little good-natured elbowing.

As for the work of the chorus, all hinges upon the critical attitude one wishes to take. If one starts out with the idea of finding everything good and of condoning every fault, then the singing of the chorus was creditable; but if one wishes to judge impartially and from the canons of musical integrity and high art, then it was throughout the festival below the average of what one hears elsewhere. The chorus sang flat most of the time, especially the shrill voiced sopranos; the best elements are the bassos, which have a good resonance. The chorus was well drilled as to singing together and coming in and going out at the same time, but every expression of artistic impulses was wanting—crescendos and diminuendos were not well executed, the fortés lacked force and the enunciation was indistinct; but above all there was wanting that assurance and satisfying effect that 300 voices produce when singing confidently. This was specially noticeable in the Requiem of Brahms, which was the first work to be sung by the chorus. The two movements from the "Suite d'Orchestre," by Moszkowski, were well rendered by the orchestra under Mollenhauer.

On Friday afternoon the orchestra did much finer work; both the "Faust" overture and the wonderful symphony "Im Walde" of Raff were beautifully played. Friday afternoon is always considered as the most select concert, and is called the symphony concert. Of the soloists Elsa von Grave easily carried away all the honors, and was given an ovation second only to that given to Campanari. Elsa von Grave appeared here in Detroit in March with the Detroit Symphony Orchestra, when she played the Concerto in A major of Liszt and, unaccompanied, the "Carneval" of Schumann. Her success at the time was sensational, and Rosenthal, who, having given his recital in the afternoon, attended her concert in the evening, expressed himself in words of great admiration for her beautiful talent. The couple of hundred of Detroiters who attended the festival had therefore reason to expect much, but it must be said that every expectation was surpassed.

Miss von Grave played the Hungarian Fantaisie of Liszt, accompanied by the orchestra under Mollenhauer, with marvelous and unerring technic, with the deftest and most graceful delicacy imaginable in the soft passages of the work, and with immense force and irresistible dash in the bravura passages. There is no woman pianist in America, with the possible exception of Zeisler, who possesses such a technic, such beauty of tone and touch, and who combines such exquisite delicacy with Rosenthalian strength and impetuosity. Hers is also an intensely emotional nature which finds expression in every poetical phrase; this depth of feeling and emotion pervades her playing and lends to it an irresistible charm.

The public went wild over her playing and recalled her four times. Her encore, the Valse in C sharp minor of Chopin, was a marvel of poetry and delicacy. She left the stage literally buried in flowers.

Miss Anderson was in much better voice than the preceding evening, and sang "Pleurez mes yeux," from "Le Cid," by Massenet, beautifully indeed. She lacked warmth though, and it is difficult to decide whether this lack of enthusiasm, which is noticeable in everything she sings, is the result of a forced and ill judged repose or of a cold nature. She was thrice recalled, but did not give an encore. Mr. Shirley, who made on this occasion his initial bow to an Ann Arbor audience, has a good, sympathetic voice, which is, however, most unfortunately marred by a very pronounced vibrato, which almost amounts to a tremolo. He sang "Cielo e Mare," from "La Giacinda," by Ponchielli, with excellent expression and fine feeling. He was much applauded and also encored.

Friday evening opened with the "Benvenuto Cellini" overture of Berlioz. This strikingly beautiful work is too seldom heard. The orchestration, as every work for orchestra penned by the greatest of French musicians, is simply admirable. It was well played, yet let it here be

said that the work of the orchestra, taken as a whole during the entire festival, was not by any means as brilliant as that of last year. Mollenhauer does not progress as the years roll by. He is a most accomplished musician, thorough and reliable, but of the artist there is very little if anything in him, and there are visible signs of decline, which, unless he rids himself of an apparent growing apathy in his work, will, to parody the saying of Bülow, not only make the difference visible to him and to the critics, but also to the public.

There is a sort of heavy, dogged indifference about him which pervades his conducting and, indeed, every one of his acts. He never seems to care about anybody or anything, and not once showed the least enthusiasm or even interest in the work he has in hand. Sluggish and apathetic, devoid of all alertness and, seemingly, of all love for his calling, Mollenhauer always appears to be bored—bored to death by the music, the public, the soloists, the orchestra and perhaps by himself. This is more the pity, as he has otherwise sterling qualities as a conductor; authority, self-possession and thoroughness; yet will he never be a great conductor; he does not care enough for anything; he will, if he keeps watch on his bored propensities, remain a good conductor; that is all.

The honors of the evening went to Evan Williams. He had already been heard in Ann Arbor three years ago, but at the time was not in good form. At the Friday evening concert he firmly established his reputation as one of the finest singers ever heard at any of the May festivals. His voice is of the most beautiful quality, mellow, soft, rich, without one hard or harsh tone, and absolutely even; his technic is perfect, and his enunciation clear. He sang the recitative and aria of Händel with such an earnestness, such feeling and intensity of motion as to bring the tears to the eyes. He was applauded to the echo, and after repeated recalls gave an encore. At his second appearance he sang the Prize Song, from the "Meistersinger," most beautifully, awaking great enthusiasm.

Marie Brema had the unenviable task of making people forget that Sembrich should have sung. She is a strong, hard-featured woman, with little about her of what is called distinction of carriage or of manners. She has a way of singing with her head thrown quite back, which, after a time, becomes painful to behold. Her voice is powerful, but of hard timbre, and lacks, throughout its compass, mellowness. It is not a sympathetic voice, and she does not use it always with good effect. She sang "More Regal in His Low Estate," from the "Queen of Sheba," of Gounod. Her forte is strength and passion; of the more tender sides of art and heart she showed little. She was well received and often recalled, but failed to arouse any enthusiasm in the public; this must have been very disappointing for Mr. Stewart, manager of the Boston Festival Orchestra, who did his level best to kindle that wanting enthusiasm by repeatedly laying aside his trombone (for when there is nothing in sight to manage Mr. Stewart assiduously blows the trombone in the orchestra) and starting the applause, by asking Mrs. Brema to give an encore when she had not yet left the stage, and by sundry other little ingenuous devices.

At her second appearance Marie Brema sang much better and produced a decidedly better impression. She sang three songs by Wagner: (a) "Schmerzen," (b) "Träume," (c) "L'Attente," the first one being given with real pathos. She is a conscientious and temperamental artist, if not a very gifted one. Mr. Whitney sang an aria from "Don Carlos," of Verdi, and proved to be a very young and somewhat inexperienced singer, with a basso voice which sounded rather hollow and colorless. He sang with care, and was kindly received by the audience. The Choral Union sang the "Stabat Mater" of Verdi. This was the poorest performance in the festival. It was sung outrageously out of tune most of the time; the sickening stage fright of the conductor seemed to communicate itself to the chorus; everybody breathed more freely when it was over. The orchestra, as on the night before, was left to take care of itself, and played as each man liked. Quite differently did it play later under Mollenhauer the Prelude to the third

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act of "Herodiade," of Massenet, and the introduction to the third act of "Lohengrin." The latter number found special favor with the audience, and had to be repeated. The concluding number, the Polonaise in A major, by Liszt, originally written for piano, sounds cheap and vulgar arranged for orchestra. It was most perfunctorily played. Saturday is designated on the program as a "Popular" concert, which is probably meant to make people understand that there will be no five-part fugues heard in it.

Curiously enough there were hardly any encores granted by the soloists, and the orchestra, under Mollenhauer, did in this concert some of its best work. The overture to "Hänsel and Gretel" of Humperdinck was delightfully played, and the three movements from the "Rustic Wedding Symphony" of Goldmark were given with good ensemble, and at times with brilliancy. The ballet music from "Coppelia" of Delibes was rendered with piquancy, specially the "Czardas," which were encored. The somewhat vulgar but effective "Ronde d'Amour," by Westerhout, pleased the public, which insisted and obtained an encore. The other numbers by the orchestra were "Liebesgeflüster," by Steck, and the noisy, tawdry overture of "Robespierre," by Litoff. Of the singers, Miss Lohbiller and Miss Towle, little need be said. Both have thin, weak voices, and while being acceptable singers in a mediocre way, seemed rather to act as foils to the other singers of the festival. They were both kindly received and applauded.

Mr. Rogers made a hit with his harp solo, and after many recalls gave an encore.

Saturday night saw the end of the festival, with "Samson and Delilah," by Saint-Saëns. This strong, beautiful work never fails to awaken the greatest admiration. It loses considerably when deprived of scenic effects, for it is essentially a drama, and needs action and motion. Yet so telling and descriptive is the music that the listener can with little effort imagine the action on the stage.

The interest and the success of the evening centred in Madame Jacoby as Delilah, and in Messrs. Gwynn Miles and George Hamlin as High Priest and Samson, respectively. All three acquitted themselves in a masterful way of their respective parts. Madame Jacoby has a beautiful voice, rich, powerful and of fine quality. She sang with consummate skill and well deserved the great success which she made with the audience, for it was an overwhelming success—the success of the festival.

Mr. Hamlin as Samson made a most favorable impression. He has not a very powerful tenor voice, but it is extremely pleasing, and he uses it as a master of vocal art. He infused considerable force and warmth into his singing and often gave evidence of great dramatic expression. Mr. Miles has also a fine baritone voice, and sang in fine style. Both gentlemen were enthusiastically applauded. Mr. Whitney's efforts were very creditable. He is very young and will no doubt acquire in time the resources and the experience which he lacks at present. The chorus, conducted by Mr. Zeitz, sang much more in time than in the preceding concerts, and altogether showed more confidence, which may, perhaps, be attributed to the fact that "Samson and Delilah" was given by the Choral Union two years ago under Mr. Stanley's direction. The orchestra, although never under the control of the conductor, who found the task of attending to the chorus, to the soloists and to the orchestra too much for him, played acceptably, but by no means well. The entrances of the strings and of the wind instruments were, for the most part, uncertain, and the conductor seldom gave them their cue.

Thus ended the May festival, which owes its success to some of its soloists and also to the favorable mood in which the audience found itself. The orchestra, under Mollenhauer, was at times brilliant and at others dull. Among the soloists Campanari, Elsa von Grave, Evan

Williams and Jacoby awoke the greatest enthusiasm. Brema made a succès d'estime only. The Choral Union did mediocre work if viewed from a professional, artistic standpoint, and creditable work if considered from the amateur standard. Conductor Zeitz did the best he could and knows, which is certainly not very much. His place may be all right in the mere drilling of a chorus, but of the artistic side of chorus singing he seems to know nothing. He deserves, however, praise for having got through the ordeal without mishap. And the management of the festival may well rub its hands, for it has sold about 3,500 tickets at \$4 each, and has made a big saving by the non-appearance of Sembrich (who was to receive \$2,000). Let the gentlemen, though, be a little less close-fisted in the future. The Ann Arbor May festivals have acquired quite a reputation already, and it would be a pity to spoil it by a lack of liberal spirit.

VERITAS.

Connecticut Music Teachers' Convention.

NEW HAVEN, Conn., May 12, 1890.

THE ninth annual festival of the Connecticut Music Teachers' Association was held at New Haven, Monday, Tuesday and Wednesday of this week. This city has for a number of years been chosen for the convention. Other places have been tried, but the patronage has never equalled that of New Haven.

This year's program committee, composed of Thomas G. Shepard, New Haven; George A. Kies, Norwich, and R. P. Paine, New Britain, is to be commended. They have done as well as could be expected with the unskilled and unbusinesslike assistance of minor officials, which will always prevail in conventions of this sort.

New Haven was voted for the place of meeting next year, and the matter of increasing the fees from \$1.50 to \$2 was left with a special committee. If the increase of dues will result in replacing one or more of the very amateurish concerts, which only serve to present star (?) pupils of various teachers who may be fortunate enough to hold office in the association, with some sterling attraction such as was given the last day of the festival, most assuredly will the public support the advance.

The feature of the promenade concert, Monday night, was the excellent dance music, played by Franz Fichtl's orchestra. The Hyperion, with its rough stage covered with sail cloth, is hardly an ideal place for nearly one thousand to dance. Then, socially, the "prom" amounts to but little, as anyone with a season ticket is eligible to the floor.

The music of the convention opened with an organ recital termed a Wagner matinee, Frank Taft, of New York, being the performer. Mr. Taft is an accomplished organist, but to play an entire program of music, which was written solely for orchestra, before an audience, such as gathers at the opening of a convention, is an unwise move. Miss Frances A. Heath, soprano, is most excellent in her church work, but to interpret Wagner a physical constitution of more than 100 pounds avoirdupois is necessary.

The Tuesday morning concert was decidedly amateurish with but few exceptions. Miss Helen Frost, of Plantsville, played the piano acceptably, and in Raff's "Rigaudon" was she at her best. Miss Dorothy M. Breed, of Meriden; Miss Bessie F. Eaton, of Bridgeport; William Grabb, of New Haven, and Frank N. Kelley, of Wallingford, are vocalists of considerable study. Miss Julia Stanley Gridley, a pupil of Isidore Troostwyk, plays most acceptably. Willis H. Alling, as accompanist, was a feature.

At the 11 o'clock concert "In a Persian Garden" was sung by Mrs. F. S. Wardell, Miss Mary E. Allen, Carroll

D. Ryder, Frank L. Wildman and Edgar C. Sherwood, accompanist, all of the First Congregational Church, Danbury. The work of the quartet was pleasing and appreciated.

At 2 o'clock occurred the concert by the Meriden Choral Club, of fifty voices, G. Frank Goodale conductor, Miss Breed pianist, assisted by Mrs. F. A. Smith, soprano; William J. Carroll, tenor; W. H. Hegel, flutist, and John S. Camp, accompanist. The chorus sing in good style, with excellent tone quality. Mrs. Smith is always a favorite wherever she appears. Mr. Carroll, who formerly came to Hartford from England, possesses a lyric tenor voice of rare possibilities. Study with a view of broadening his voice and adding artistic qualities is invaluable.

One of the really artistic affairs of the festival was the appearance of Mme. Antoinette Szumowska, a pianist fast forging her way to the front ranks. She was heard here recently at the extra concert of the New Haven Symphony Orchestra, but there being so few in attendance then her appearance Tuesday was in the form of a débüt to most of the large gathering. She possesses a beautiful legato tone, her scales are crisp and clean cut, and above all her work is backed by rare musical temperament and intelligence.

The program committee toiled diligently to secure an opera presentation of merit. A year ago it was a bad affair, so this year, after much search, announcement made that "Cavalleria Rusticana" and "I Pagliacci" would be presented in Italian by a company of seventy, selected from the principals, chorus and orchestra of the Metropolitan Opera Company, the Ellis Company, Royal Italian Opera Company and the Castle Square Opera Company, and the public was officially informed that no less than \$2,000 had been spent to secure this, the evening attraction for the second day.

As a result New Haven has heard two operas in Italian, crudely sung, the singers being quite unfamiliar with their parts, and even the principals were prompted repeatedly. Madame Chalia was by far the best artist in the cast, and sang with good method.

The leading tenor was humorous in the extreme in his pathetic lines.

Miss Marie Mattfield, who has been heard here before, was quite acceptable. William F. Hoffman, of New York, was the conductor, but not a good one. As a whole, however, it was an interesting evening, and the committee are to be congratulated rather than censured, for when men do the best they can, can the people ask more? Two thousand dollars is a big price, however.

Wednesday was the star day of the meet. A diversified program was opened by Master Nathan Freyer, the boy pianist, a protégé of E. A. Parsons. His appearance caused no small amount of wonderment on the part of the numerous audience. His first numbers, Raff's "Tarantella," op. 99; "Am Meer" (Schubert-Liszt), and MacDowell's "Shadow Dance" were greeted with nothing less than an ovation. His style has matured wonderfully of late. The audience was most demonstrative. His second appearance was programmed for Concerto, op. 79, by Weber, the orchestral parts for second piano being played by his instructor, E. A. Parsons. One can hardly believe that sufficient ability to memorize and interpret the above program with true virtuosity and absolute ease would be vested in a boy of eleven years, who was practically unheard of eight months ago. At the close of the concerto he was recalled several times, playing exquisitely a "Berceuse" by Iljensky. This so captivated the audience that, after a triple encore, he gave a masterly interpretation of Mendelssohn's "Spinning Song." The audience appreciated this immensely, as Madame Szumowska used it likewise the afternoon previous.

Another enjoyable feature at this morning program was

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the violin playing of Miss Florence L. Cummings, of Plantsville, another Troostwyk scholar.

The Park Church Quartet of Hartford gave a concert at 11 o'clock. The quartet is made up of Mrs. F. A. Smith, soprano; Mrs. Nellie Carey Reynolds, alto; Hubert Maercklein, tenor; E. L. Couch, Jr., bass, and John S. Camp, organist. The purity of intonation of this quartet of vocalists is not often met with. In modulating a string quartet precision is maintained. Mrs. Smith, who knows so well how to use her charming voice, gave delightful interpretations of Saint-Saëns' songs "Expectation" and "The Bell." Mr. Maercklein gave a dramatic reading of Taylor's setting of "Onaway, Awake!" from "Hiawatha." His voice is too cramped, however, to give the work the breadth it demands.

Mrs. Reynolds is the possessor of a most charming and resonant mezzo alto voice and sang Mattei's "Non Torno" with warmth and true art. The voice displayed by Mr. Couch in King's "Israfel" is one of great promise. He interprets artistically.

Miss Sarah H. Hamilton, a pianist of excellence, and Miss Emma Spieske, violinist, the latter accompanied by her sister Bertha, are musicians of much study.

One of the features of the convention was the song recital by Ericsson F. Bushnell, with Mrs. Bushnell at the piano. They are a delightful pair of artists. Mr. Bushnell, as a song recitalist, is something new to New Haven, although he was born and brought up here, so to speak. He has hosts of admirers, and each number was given with his well-known, personal interpretation. He takes broad liberties with rhythm, which an artist of less recognition would not dare to do. Besides English he sang German, Italian and French, his Italian being the most correctly pronounced. Mrs. Bushnell is as charming in stage presence as she is artistic in her accompanying. Mr. Bushnell is studying with F. E. Bristol at the present time. I make this fact known in answer to many inquiries.

The Kaltenborn String Quartet proved itself to be one of the strongest features of the entire festival. Possibly the finest display of violin virtuosity heard on the Hyperion stage this winter was Mr. Kaltenborn's interpretation of Svendsen's Romanze and the difficult Perpetuum Mobile of Ries. In response to storms of applause he played in a most finished manner Raff's "Cavatina." How many times do we hear this melodic composition, but when with such exquisite coloring? It is gratifying to know that this virtuoso was educated solely in America, first having studied with his father, then later with Rothmund, Edward Muhlhauer and Julius Bernstein. Particularly fine was the 'cello solo of Beyer-Hané. His selection was "Widmung," by Popper, and for a well-deserved encore Popper's Scherzo. This organization should be heard here again.

The festival closed with Bruch's "Arminius," sung by the Gounod Society, of New Haven, nearly 300 voices, with Signor Emilio Agramonte, conductor; G. M. Stein, Theodor Van Yorx, tenor, and Frederick, baritone bass. The committee acted wisely in selecting only the most competent from the New Haven Symphony Orchestra, the remaining being from the New York Symphony. The performance was as perfect as work of this kind is ever done. I have heard choral work on both sides of the Atlantic, but never the equal of that produced under the baton of Signor Agramonte last evening.

Mr. Van Yorx was not so well known here, but after his soulful interpretation of the massive aria, "Oh, Days of Grief and Desolation," he needed no further introduction. His work is artistic in the extreme.

Mr. Martin made his début here yesterday, and created a most favorable impression. His voice is large in range, rich in quality, and proved particularly serviceable in the difficult baritone role set forth in "Arminius." He is an artist of unquestionable ability, and, above all, interprets with rare intelligence. President C. S. De Forest and other officers of the Gounod Society have reason to feel proud over the perfection attained by this organization.

which undoubtedly is the finest in the country. "Arminius," so admirably sung, was a fitting close to the greatest musical festival ever held in Connecticut.

ERZAHLER.

Ebensburg, Pa., Festival.

THE musical festival held in the above town on May 16 was an unqualified success. Despite the threatening weather the afternoon concert was attended by a large audience. Miss Shannah Cumming, Miss Edith J. Miller, Signor Clemente Belogna and Dan Beddoe sang with their accustomed ability. Miss Miller's reading of "Brindisi" and Mr. Beddoe's singing of "Lend Me Your Aid" were especially fine and stirred the audience to a high pitch of enthusiasm. The Altoona Orchestra and the Ebensburg Brass Band also played selections.

The hall was crowded in the evening to hear Trowbridge's oratorio, "Emmanuel," by the Ebensburg Choral Union, which was assisted by the above soloists and orchestra. The musical director was the Rev. J. Tyson Jones, pastor of the First Congregational Church there, who is a cultured musician, a baritone, and an excellent chorus trainer. Mr. Beddoe's rendition of the aria, "Let Us Go to Bethlehem," was beautiful. Signor Belogna sang the recitative, "And Behold There Was a Man" with splendid effect.

Miss Cumming scored a decided triumph in "Come Unto Me," and Miss Miller never sang with greater pathos than in the touching aria, "They Have Taken Away My Lord." The work of the chorus was a pleasant surprise. We have seldom heard better in our largest cities.

Boston Music Notes.

BOSTON, May 20, 1890

ME. MARIA PETERSON, the Swedish vocal teacher of Worcester, announces her third annual song recital by her pupils in Mechanics' Hall. The soloists will include Mrs. Estella Clough, Mrs. Edith Hicks-Adams, Mrs. Louisa Clark-Austin, Mrs. Agnes Enberg, Miss Cora Sanders, Miss Mary E. Carey, Miss Sara Simons, Miss Claudia Rondeau, Miss Maria Lindstrom, Miss Rebecca Saederberg, James C. Blake, Axel Tode, F. L. Cunningham and Dr. A. F. Harpin.

The program will include several numbers by a male chorus composed of the following men: James C. Blake, Leonard C. Midgley, S. Amos Torrance, Axel Tode, A. F. Backlin, Alfred M. Guy, Edw. O'Donnell, Charles E. Sargent, F. L. Cunningham, Michael H. Shea, John Shehan, W. R. Fay, Frank Lally, Robert K. Sheppard and Rudolph Sundiro. The same singers will form part of a mixed chorus, the soprano and alto parts of which will be taken by Miss Rose Boyle, Miss Cote, Miss Alma Cron, Mrs. Kathryn F. Conlon, Miss Elizabeth B. McCourt, Miss Olga Engstrom, Miss Mary Hall, Miss Elizabeth A. Hagerty, Mrs. Mary A. Hagerty, Miss Mary E. Higgins, Miss Alice G. Fay, Miss Esther Grady, Miss Margaret O'Malley, Mrs. Mary O'Malley, Miss Mabel Lewis, Miss Florence C. McMahon, Miss Jennie McMahon, Miss Maggie Shehan, Miss Florence M. Stone, Mrs. A. H. Scord, Mrs. Cordelia G. Tait, Mrs. J. C. Zaeder and Miss Selma Whiting.

Madame Peterson, as is well known, was a member of the first Swedish Ladies' Quartet. She has long been desirous of organizing a ladies' quartet, and has now succeeded. This quartet is made up of Miss Maria Lindstrom, first soprano; Miss Claudia Rondeau, second soprano; Mrs. Louise Clark-Austin, first alto, and Mme. Maria Peterson, second alto.

Ernest L. Smith, violinist, will assist with the obligato to Raff's "Ave Maria"; Fred D. Valva, flutist, will play the flute obligato to "Thou Brilliant Bird," by David, and Angelo Truda, clarinetist, will play a clarinet obligato. Miss Clara M. Milliken and Everett Harrington will be the accompanists.

At a reception at the Quincy Mansion School Wollaston,

in honor of Mr. and Mrs. Carl Faletten, last Wednesday evening, F. J. Cressman played a Nocturne and Waltz by Chopin, and Mrs. Faletten played two Romanzas (Schumann) and a Scherzo (Mendelssohn). A number of the students played also. Mr. Cressman is meeting with fine success in his work as director of the musical department.

Miss Maria Luchini has been engaged as soloist for the great Malden celebration on the 20th.

Miss Gertrude Walker, who has been the soloist at the Mills meetings, Hollis Street Theatre, for this year, has had a very busy season. Since the death of her former teacher, Madame Long, she has studied oratorio and German songs with Carl Zerrahn, who is quite enthusiastic over her.

B. J. Lang announces the production in Boston of the Concertos by John Sebastian Bach for one, two and three pianos, with string orchestra and flutes, at Association Hall, on Thursday afternoons, December 1 and January 12, at 3 o'clock.

Madame Hopkirk, Madame Szumowska, Mr. Baermann, Mr. Foote, Mr. Gericke and Mr. Proctor will give their services. The orchestra will be under the leadership of Mr. Kneisel.

Messrs. Erard et Cie. have exactly reproduced the most beautiful example of an ancient clavecin, or harpsichord, to be found in Europe, which, by the kindness of Messrs. Chickering & Sons, has been brought from Paris for these occasions. Mr. Lang will at each concert play a concerto upon this instrument.

The concerts are for the purpose of enlarging the Ruth Burrage Library by the addition of full orchestral scores for the home use of musicians.

Frederick Smith, the tenor, made a sensation by his magnificent singing of the solo in the "Hymn of Praise" at the recent performance of the Salem Oratorio Society. On Thursday last he sang in Gade's "Crusaders" for the Framingham Choral Club, and on the 18th sang in "St. Paul" for the Newport Oratorio Society.

Mr. and Mrs. Heinrich Schuecker were the guests of Stephen Salisbury, Worcester, after the close of the Springfield festival. Mr. Schuecker has been for twelve years harpist of the Boston Symphony Orchestra, and is well known in Worcester for his playing at the festivals. He will come this fall, as usual. A charming musicale was given in honor of Mr. and Mrs. Schuecker at Mrs. Reed-Lawton's home, on Institute road, when Mr. Schuecker played a fantaisie by Parish Alvars, a serenade by Ravela, and several compositions by his brother, Edmund Schuecker, who is the solo harpist of the Thomas Orchestra, Chicago. Mrs. Schuecker, who also plays the harp, played a Welsh melody, a simple folk song, which pleased everyone. There were a number of musical people present. Mr. Schuecker will be busy for the next two months with the popular concerts which the Symphony Orchestra gives in the Boston Music Hall during May and June. He will spend the summer in Europe, mostly at Vienna.

A large audience attended the recital of the Faletten Piano forte School, at Steinert Hall, Saturday evening, May 6, and gave the performers a very hearty reception. Compositions by Mozart, Nevin, Wagner, Chopin, Moszkowski, Krause, Hummel and Weber constituted the program, which was participated in by Miss Lucy Drake, Charleston, S. C.; Miss Bertha A. Law, Cambridge; Miss Susie A. Crane, Mapleton, Ia.; Miss Etta Gallison, Boston; Miss Susie L. Milliken, Boston, and Miss Ethel A. Stone, Marlboro.

Chas. E. Naylor, pupil of Everett E. Truette, gave an organ recital at St. Thomas' Church, Lawrence, during the first week of May. Miss Margaret Leggatt, soprano, assisted.

A concert was given at the Central M. E. Church, in Brockton, by the church choir, Mrs. Nellie Evans Packard director.

G. Melville Homer sang the difficult baritone part in:

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Donizetti's "Lucia di Lammermoor" for the Philharmonic Society of Manchester, N. H., on the 9th inst., making, as is his custom, a decided success. The following notices are from Manchester papers of the next morning:

Mr. Horner, the baritone, made a most excellent impression, giving the music of Henry with fine intonation and with due dramatic effect. His voice is smooth, even and full, and should be well adapted to oratorio work. May we not have the pleasure of hearing him in such by and by?—*Daily Mirror and American*.

Mr. Horner was uniformly good as Henry. He had his full share of work to do and did it well. His voice is very pleasing and blended well with the others in the concerted numbers.—*Manchester Union*.

An open lesson in the Fletcher music method, simplex and kindergarten, was given by Miss Genevieve B. Phelps and her class of little pupils before an appreciate audience in Springfield, Mass., last week. This new system designed for teaching the rudiments of music to child beginners was a revelation to those present. The knowledge the children have gained of the so-called mechanics of music (notation, major and minor scales, rhythm intervals), dreaded by most of those who make music a study, has been turned into pleasure by the use of certain material, games, plays and songs, so pretty that an adult can find interest in them. The apparatus which Miss Fletcher, the originator, has devised is simple, but most effective, and it was very interesting to watch a class of little ones busily engaged in making scales and arranging notes in obedience to the teacher.

The Cambridge Orchestra Society, Howard T. Rhoades conductor, assisted by Miss Gertrude W. Phillips, soprano, and Redmond Owens, baritone, has just given its first concert. Miss Sarah Warnock and Miss Eleanor Stafford were the accompanists.

The following local soloists appeared at the recent music festival at White River Junction, Vt.: Mrs. Fannie I. Lord, Lebanon, N. H.; Mrs. C. L. Dunbar, Lebanon, N. H.; Miss Maud Huntley Clarke, Bradford; Miss M. Blanche Sparhawk, Randolph; Miss Caroline Haufner, Randolph; Mrs. Emma Parker, Franklin Falls, N. H.; Mrs. J. K. Lynde, Williamstown; Mrs. Field, Barre; Miss Marion C. Hatch, Strafford, N. H.; Mrs. Charles F. Richardson, Hanover, N. H.; Fred Carter, Lebanon, N. H.; Robert McKenzie, Barre; Mrs. Clara Dow Hooker, Bradford; Mrs. Minnie B. Hazen, St. Johnsbury; Miss Emma Shufeldt, St. Johnsbury.

A violin recital by the pupils of Mrs. Willis Parmalee was held in the November Club House, Andover, Mass., at 3:30 o'clock.

A concert was given May 9 by the choir of the Central Methodist Church, Brockton, Mass., Mrs. Nellie Evans Packard, director.

Everett E. Truette inaugurated the new organ of the Village Congregational Society at Whitinsville, May 5.

The Northampton Vocal Club gave the second concert of the season on the 10th, assisted by Shannah Cumming, soprano, New York; E. H. Miller, baritone, Brattleboro, Vt.; Edward B. Birge, baritone, Easthampton, Mass.; the Philharmonic Orchestra, of Springfield, F. P. Nutting, leader; Mrs. A. R. Dickinson, pianist. The active members of the club are: Wm. Astill, H. A. Allen, R. L. Baldwin, W. R. Bucknam, L. F. Babbitt, E. B. Birge, F. A. Burt, J. C. Breaker, H. C. Carter, H. H. Chilson, W. T. Cox, E. A. Currier, J. H. Carnall, B. F. Dyer, E. F. Dady, H. P. Eastwood, W. H. Feiker, H. R. Graves, H. P. Graves, J. F. Grisbach, J. S. Hitchcock, A. F. Henne, R. B. Harris, T. F. Hanley, R. W. Irwin, E. A. Kingsley, F. A. King, S. W. Lee, Jr., D. A. Martin, J. E. Mansfield, W. E. O'Brien, John Prince, Emil Perrott, L. H. Porter, Leroy Purrington, C. H. Readio, F. M. Readio, H. E. Riley, Wm. Ryan, F. W. Roberts, C. L. Sauter, J. L. Strong, E. F. Stratton, C. A. Sheffield, F. M. Starkweather, R. M. Starkweather, W. F. Tetro, W. C. Thayer, H. L. Williams, R. L. Williamson and J. E. Withersell. R. L. Baldwin, director.

W. R. Clarke, of Bridgeport, Conn., who has been studying the past two years with W. A. Howland, the well-known teacher of singing, is doing considerable concert work, and has recently been engaged as bass and director of the North Congregational Church, of Bridgeport. Mr. Clarke was the bass soloist at the cantata of "Ruth," at Milford, Conn.

last week, and has the following engagements booked ahead: May 17, at the musical convention in New Haven, and Haydn's oratorio, "The Creation," at Bridgeport, May 25. Mr. Howland has been spending one day of each week in Bridgeport during the past six years. The past season has been an especially successful one, and out of sixteen pupils twelve have secured church positions.

William A. Howland was the assisting artist at the Morning Musical Club's musical, given at the residence of Mr. and Mrs. Dizier on Beacon street May 11.

The *Choir Journal*, published by the B. F. Wood Company, makes its regular appearance, this time with an anthem of Mendelssohn's, arranged by Franz Holz, and a Trio Response.

The death of Mrs. Cyrus Carpenter occurred on the 8th after a long and painful illness. Mrs. Carpenter was known in the musical world as Mrs. Elena Fuller, and for many years was soprano of the Commonwealth Avenue Church, where her rich and full voice and fervent style of religious singing were greatly admired.

Manuscript Society Changes.

COMMUNICATED BY THE SECRETARY.

AT the annual meeting of the Manuscript Society on Monday of this week action was taken that is likely to have an important influence upon the future policy and operations of the organization. One decision in particular brought about no less a change than the acceptance of a new title, and the society will hereafter be known as the Society of American Musicians and Composers. There was naturally considerable opposition to this relinquishment of a name with which past successes have been identified, but this was chiefly of a sentimental nature, and the argument that the society could no longer successfully cling to a policy that admitted to the programs of its concerts only works actually in manuscript prevailed. It had been proved, moreover, that the removal of this limitation during the past season, at the request of prominent members, had added materially to the value of the programs. The fact that many of the most distinguished musicians of the country were so unconquerably opposed to the purely manuscript character of the society that they had repeatedly refused to lend their sympathy and support to the society while this feature continued, and that the name in itself did not really denote the purposes of the organization were urged also, and the consent of the members present to the change of title was finally given practically with unanimity.

Changes were also decided upon in the division of the members, and hereafter there will be no distinction between the members who are actual contributors to the concert programs and members who are professional members. Both will be known as professional members, and the practical result of this will be to allow the admission to membership of any musician of good standing without the necessity of the submission of a test composition. The divisions of associate, honorary and life members will, of course, still continue, and that all members might be induced to take a personal interest in the society and feel that they have a share in its affairs, an amendment to the constitution was adopted allowing every member in good standing a vote at the annual meetings when the outlines of future work are marked out.

The control and management of the society's affairs will, as heretofore, be in the hands of a board of directors, fifteen in number and resident in this city, but to this body will be added ten of the foremost musicians of the country as members at large, who, with the fifteen directors, will constitute a council of twenty-five members. For these outside members the names of such distinguished composers as Messrs. Chadwick and Foote, of Boston; Parker, of New Haven; Gilchrist, of Philadelphia; Buck, of Brooklyn; Gleason, of Chicago, have been suggested.

The actual significance of these and some other changes decided upon at the annual meeting and embodied in amendments to the constitution, is the removal from the policy and operations of the society of a certain narrow and

limited method in its work which operated very well when the organization was little more than a private club of New York musicians, but which has continually hampered it since it began to assume the dimensions of a national society endeavoring and hoping to foster the interests of every American musician. Under the new policy, a composition by any musician can be placed, if worthy of production, upon the programs of the concerts, without consideration of the questions whether the composer is a member of the society, or even an American. The merit of the composition will alone decide its admission to a program. It will now be possible to place the works of Americans in proper contrast and honorable rivalry with those of foreigners, and the benefit of this scheme, it is confidently believed, will be felt and appreciated by American composers.

The officers of the reorganized society, elected at the annual meeting, are as follows: President, Edward A. MacDowell; first vice-president, Reginald De Koven; second vice-president, Homer N. Bartlett; corresponding secretary and treasurer, Lucien G. Chatin; recording secretary, Louis R. Dressler; librarian, Peter A. Schnecker. The board of directors includes these and the following: F. X. Arens, John L. Burdett, J. Remington Fairlamb, Ed. Baxter Felton, Robt. Jaffray, Jr., Edgar S. Kelley, Carl V. Lachmund, Eduardo Marzo and Hobart Smock.

Miss Amy Fay's Piano Conversation.

MISS AMY FAY will give her second piano conversation of this season at Chickering Hall, Thursday afternoon, June 1, at 3 o'clock. This concert, like the last, will be free to all who desire to hear Miss Fay play. Programs, which will serve as tickets of admission, can be had at Chickering Hall for the asking. Miss Fay cordially invites all who are interested in music, and particularly students, to attend. The program will be as follows:

Sonate Pathétique.....	Beethoven
Grave. Adagio Cantabile. Rondo.	
Two Intermezzi.....	Brahms
C major. A major.	
Maerchen (Fairy Story).....	Raff
Gnomenreigen (Elfin Dance).....	Liszt
Theme and Variations, E flat major.	Mendelssohn
Two Etudes, Book I.....	Chopin
A flat major.	
E minor.	
Angelus (d'après Millet).....	Sievereck
Ballade, B minor.	Liszt

One of Arthur Hubbard's Pupils.

Miss Ruby Cutter, a young soprano scarcely out of her teens, has been making a success this year wherever heard. She has a rather remarkable voice in quality, quantity and extension. From A flat below the staff to F in alt her voice is pure and clear, of a beautiful timbre and sufficient power. She is the soprano soloist of the old South Church in Worcester, and has received much public attention recently on account of her success. In addition to her beautiful voice Miss Cutter has an unusually attractive personality, and her stage presence is charming. Arthur J. Hubbard has been her only teacher, and to him should be given full credit and praise for her splendid work.

Miss Emilie Frances Bauer, in a recent letter to THE MUSICAL COURIER, said: "Miss Ruby C. Cutter sang 'Se Saran Rose' with one of the most beautiful soprano voices I have ever heard. Her high notes she really sings, and throughout her quality is beautiful."

It is true and stereotyped to say of Miss Cutter that she has a clear, sweet and flexible soprano voice. * * * Having therefore a good voice, good method and good taste, she displayed all in a number which is of itself a brilliant rush of melody.—Boston Transcript.

The surprise of the evening came in the shape of Miss Ruby Cutter, a young soprano, who can really sing. She has a remarkably bright, clear and flexible voice, which she uses with a certainty and ease that must be born of a deal of persistent study. Her singing of the "Traviata" pyrotechnics was brilliant in execution, perfect in intonation and rich and warm in coloring.—Boston Traveler.

At Salem, where she sang, the critic said: "It was the aria from Verdi's "La Traviata," and it was sung with such artistic appreciation and dramatic power, combined with sweetness and excellent technic, that at once demanded recognition."

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Symphony Concerts.

THE following works were performed this season at the symphony concerts given in Philadelphia, Henry Gordon Thunder, conductor.

Addicks—Pastorale.
Bach—Aria on the G string.
Bartlett—Love's Rhapsody (Mr. Dundas).
Beethoven—
Second Symphony.
Seventh Symphony.
Overture, Egmont.
Bemberg—Now Joan Ardently Kissed (Miss McGuckin).
Bizet—Suite, L'Arlesienne, No. 1.
Borodin—A Sketch of the Steppes of Central Asia.
Brahms—
Fourth Symphony.
Three Hungarian Dances.
Cauffman—
Introspection (Mr. Cauffman).
Suite, Salammbo.
Chadwick—
Second Symphony.
Overture, Melpomene.
Chopin—Polonaise, op. 40.
David—Charmant Oiseau (Miss Fernandez).
Delibes—Thou Great, Mighty Sea (Madame Suelke).
Dvorak—
Fifth Symphony, From the New World.
Four Slavonic Dances.
Two Biblical Songs (Mrs. Osbourn).
Foerster—Prelude, Faust.
Foote—Suite in D minor.
Franz—Good Night (Mr. Cauffman).
Gilchrist—Symphony in C.
Goldmark—
Overture, Sakuntala.
Scherzo in E minor.
Goetz—Symphony in F.
Grieg—Suite, Peer Gynt, No. 1.
Händel—
Honor and Arms (Mr. Cousins).
Largo.
Hahn—Romance.
Haydn—
In Native Worth (Mr. Braun).
Symphony, La Reine de France.
Humperdinck—Prelude to Hänsel und Gretel.
Kjerulf—Sehnsucht (Mr. Cauffman).
Lang—Symphony in B flat.
Lehmann—
Ah, Moon of My Delight (Mr. Douty).
The Earthly Hopes (Mrs. Osbourn).
Leoncavallo—Prologue, Pagliacci (Mr. Cousins).
Liszt—
Symphonic Poem, Les Preludes.
Third Hungarian Rhapsody.
Die Lorelei (Miss Fernandez).
MacDowell—Suite No. 2, op. 48.
Mackenzie—Benedictus.
Massenet—
Scenes Pittoresques.
Elegie (Miss Orndorff).
Mendelssohn—
Fourth Symphony (Italian).
Overture, Midsummer Night's Dream.
Overture, Fingal's Cave.
It is Enough (Mr. Graff).
Meyerbeer—Romanza, Les Huguenots (Mr. Dundas).
Mohr—Concerto (Mrs. Mohr-Carow).
Molique—Concerto, op. 21 (Mr. Brill).
Moszkowski—Suite, Boabdil.
Mozart—
Symphony in G minor.
Coronation Concerto (Mr. R. Zeckwer).
Ponchielli—
In Questa Fieri Momenti (Mrs. Zimmerman).
La Cieca (Miss Orndorff).
Raff—Third Symphony (Im Walde).
Rossini—Overture, William Tell.
Rubinstein—
Bal Costume, Suite No. 1.
Third Concerto, op. 45 (Mr. Leefson).
Schubert—
Unfinished Symphony.
Die Allmacht (Mr. Graff).
L'Abeille (Mr. Hahn).
Schumann—
First Symphony.
Traumerei and Romance.
Sinding—Concerto, D flat (Miss Hopkins).
Smetana—Symphonic Poem, Vitava.
Stobbe—Suite for Strings.
Saint-Saëns—
My Heart at Thy Sweet Voice (Miss McGuckin).
Prelude, The Deluge.
Introduction and Rondo Capriccioso (Mr. Hahn).
Tschaikowsky—
Overture Fantaisie, Romeo and Juliet.
Sixth Symphony (Pathetic). (Given twice).

Wagner—
Siegfried Idyll.
Kaisermarsch.
Overture, Tannhäuser.
Dich Theure Halle, Tannhäuser (Mrs. Zimmerman).
Procession of the Gods to Walhalla, Das Rheingold. (Given twice).
Wotan's Farewell and Magic Fire Scene (Mr. Ringeisen).
Die Walküre.
Siegmund Heiss Ich (Mr. Braun), Die Walküre.
Forest Murmurs, Siegfried.
Funeral March, Götterdämmerung.
Siegfried's Rhinejourney.
Rhine Daughter's Song.
Prelude and Finale, Tristan and Isolde. (Given twice).
Vorspiel, Die Meistersinger.
Am Stiller Herd (Mr. Douty).
Die Meistersinger (Miss Foell, Miss McGuckin, Mr. Donovan, Mr. Clear, Mr. Ringeisen).
Prelude to First Act and Finale to Third Act, Parsifal. (Given twice).
Good Friday Spell, Parsifal. (Given twice).
Klingsor's Magic Garden and the Flower Girls, Parsifal.
Weber—
Overture, Der Freischütz.
Scene and Prayer, Der Freischütz (Madame Suelka).
Zeckwer, C.—Concerto in E minor (Mr. C. Zeckwer).

Emil Sauer in Milwaukee.

Emil Sauer, the piano virtuoso, received an ovation at his recital at the splendid Pabst Theatre on May 11. The large audience exerted itself to the extent of shouting "Bravo!" standing up and furiously applauding the great artist as he closed his most successful recital with Liszt's enormously difficult Ninth Rhapsodie.

He was recalled ten times; he bowed and tried to escape a first encore, and then a second, before the people would allow him to stop. The number that was the principal work of the evening was Schumann's G minor Sonata, op. 22, in which Herr Sauer again proved that technical difficulties did not exist for him, and gave the mystical, spiritual moods of this unapproachable work so that every phase of its subtle messages could be felt and understood by the hearer, and the audience went wild over it with applause and encores. The Rigaudon, Raff, op. 204, No. 3, is a composition of extreme vivacity that calls for the lightest touch in crisp, short phrases, and broad sustained power in its heavier climaxes, all of which were faithfully shown by Herr Sauer. Two numbers by the artist himself, a French Serenade, a lively and enthusing composition, not in the least in the somnolent, German style of Schubert in a serenade, and a "Murmuring Winds" ("Murmure du Vent") study, Sauer played in a musical style, where one did not forget his perfect piano playing if one were obliged to feel with him the varied meaning of his music. Both of these pieces have atmosphere, form, and are interesting. He is not alone a great piano player in the sense of having technic, but has the gift of entering into a composition's meaning and showing this with a strong, firm hold upon his hearers, so that he has his audience absolutely under his control from the first to the last note of his program.

Miss Ethel Inman Abroad.

Miss Ethel Inman, after finishing a very successful season in this country, has gone to Europe for the summer. Her late tour through the South and West was by common consent the most successful she has ever had. At Atlanta, New Orleans, Galveston and Houston, Tex., and in Chicago and Indianapolis she scored triumphs that would have been creditable to any of the older pianists.

Going over on the New York Miss Inman appeared in a grand benefit concert, playing the "Marche Militaire," by Schubert-Tausig. She will again take up concert work on her return to America the coming season.

Pianists at Spokane.

During the past month Spokane, Wash., has been enjoying a feast of pianists—Godowsky, Sauer and Rosenthal. It is seldom that three great artists appear in such close succession, and it gave the musicians of Spokane an opportunity of hearing and criticising quite out of the ordinary in their city.

Mr. Sauer played under the auspices of the Ladies' Matinee Musicale.

Madame Tealdi's Song Recital.

MADAME TEALDI, the vocal teacher, of 96 Fifth avenue, gave a song recital recently at her New Haven studio, at which was a specially invited audience of large size. The singers were all pupils of Madame Tealdi. That the recital was a success was evidenced by the array of talent presented, some of the pupils having rare voices and showing unusual proficiency. Of these the most advanced was Miss May Parmelee, of Hillhouse avenue, who sang Liszt's "Die Lorelei" in a style worthy of an artist, showing intense feeling and dramatic fire. She has a superb voice and an aristocratic bearing. She also sang with charming simplicity the "Jewel Song" from "Faust." Miss Alida Hempstead won many compliments for her delightful singing of d'Hardelot's "A Bunch of Violets," and "Daisies," by Hawley. Miss Susetta Carter sang Tosti's "Good-Bye" with great fervor. Her voice is a rich mezzo soprano of wide range. The Rev. Samuel Evers gave a spirited interpretation of Dudley Buck's "Gypsies" and Schumann's "Two Grenadiers," which showed a masterly reading of the German composer. Mr. Evers has a fine baritone voice of delightful quality. A. B. Clinton did good work at accompanying. The audience showed its appreciation of the several numbers presented by hearty applause. The work of Madame Tealdi this season has surpassed all her former efforts, and her popularity as a vocal teacher is growing rapidly, being already well established. The program follows:

A Bunch of Violets.....	Guy d'Hardelot
Daisies.....	C. B. Hawley
You Are Mine.....	Miss Alida Hempstead
Duet, Songs of Praise.....	Reginald de Koven
Soprano, Miss Hempstead; baritone, Rev. Samuel Evers.	Hosmer
Jewel Song, from Faust.....	Gounod
Good-Bye.....	Tosti
Separation.....	Roma
Madrigal.....	Chaminade
Thou Art Mine All.....	Bradsby
Once in a Purple Twilight.....	Cowles
Gypsies.....	Dudley Buck
Cherette.....	Roeckel
Die Lorelei.....	Liszt
Miss May Parmelee.	

Miss Emma Thursby Sails.

Miss Emma Thursby, the celebrated prima donna and equally celebrated vocal teacher, has postponed her departure for Europe for ten days, and will sail on the steamer Paris on May 31. She has delayed her departure in order to finish her work with her pupils and to try new voices for her classes next season, when she will take only a limited number of pupils. Her season will begin in October. While in Paris Miss Thursby's address will be care of Monroe & Co., 7 Rue Scribe. Miss Thursby has met with conspicuous success, and America is proud of her achievements.

Isidore Luckstone Very Busy.

When other teachers are calculating upon spending their summers at the delightful summer resorts, Isidore Luckstone, one of the most successful vocal instructors in New York, is contemplating a hard season's work at home. Teachers and professional singers from all parts of the country are coming to him daily asking for summer tuition, hence he intends to remain at home to accommodate them. It will be remembered that Luckstone is not only one of the best accompanists in New York, but from his many tours with the greatest singers, added to his individual studies, has been afforded an unusually wide experience and chance for invaluable observation, all of which is manifest in his work as a teacher.

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WE wonder if she has caught them. Remember the olive branch of peace, Lilli!

S CHIRMER'S, not Scribners, are the publishers of Von Lenz's "Great Piano Virtuosos of Our Time."

E MIL SAUER completed his first American concert tour on Monday triumphantly, and left for Europe yesterday on the Friedrich der Grosse.

T HE forthcoming performance of "Ghosts" promises to be one of the theatrical events of the season. Ibsen, like Brahms, will have his day.

B ROTHER FRANK now proposes to raise a chorus of 100,000 to sing Brother Walter's "Manila Tedium" when Dewey arrives here next August. Dewey will delay his visit when he hears this awful news.

I T is said that the ex-husband of an operatic soprano is now suing a baritone for damages, and when this suit is finished intends entering another suit against a tenor in the same company. A sort of progressive divorce party!

P ADEREWSKI played in London last week with his usual overwhelming success. The receipts were about \$6,300. This is quite up to the Paderewskian mark. The advance sale here, which has already begun, promises to be large.

A LBERTO JONAS, the piano virtuoso, who has played in nearly all the large cities in this country, is engaged for fifty concerts to be given next season. These concerts are already being booked under the management of Mr. Victor Thrane.

T HE much advertised performance of "Tristan und Isolde" in Paris next October, with the De Reszkés, Litvinne and Brema in the cast, will not take place.

This news was in the *Times* last Sunday. It was in THE MUSICAL COURIER weeks ago.

A FEW pianists next season? Let us see—Joseffy, Paderewski, De Pachmann, Rosenthal, Sauer, Sapellnikoff, Hambourg, Dohnanyi, Bauer, d'Albert, Pugno, Reisenauer, Siloti, Stavenhagen, Lamond, Borwick, Ernest Hutcheson, Josef Hofmann, George Liebling, Sieveking, Rachmaninoff, Carreño, Sophie Menter, Gabrilowitsch and many others. Well, some of these are sure to play here next season.

I N all probability Felix Mottl will visit America for the first time next season, and conduct a certain number of the Wagner performances at the Metropolitan Opera House. Mottl is one of the renowned conductors of Wagner's music, being a great pet at Cosima Villa Ham Fried, and the teacher of Siegfried the Bear Skinner. It is said Felix insists on his wife being engaged for certain Wagner roles. At the opening of the Covent Garden season last week her Elsa was voted rather mediocre. However, Mottl will prove a tremendous improvement on Brother Schalk.

T HAT was an excellent suggestion made by Vice-Mayor Guggenheimer when he proposed for the musical section of the reception to Admiral Dewey that Emil Paur should have charge of the orchestral work, and that band concerts should be

given under Sousa's direction. It did seem as if Mr. F. Damrosch had it all arranged to assume the control of the music on that occasion, and that would have been an error. By the way, there is no reason whatever for this city to pay out any money for music in the public schools when there is no music in the public schools. Mr. Damrosch, who is the head of that department, shows no results. There is nothing accomplished, and some of his aids know as little about the subject as he does—judging merely from results.

I T is stated that the Theodore Thomas orchestra—of course, without Mr. Thomas—has been engaged for the Grau Opera Company for the performances in the Western cities next season, including the Pacific Coast tour. This, if true, will reduce the number of symphony concerts in Chicago, unless the season is extended beyond the usual period. The foreign opera scheme is constitutionally bound to interfere with the logical development of music in America wherever that foreign fungus grows—even temporarily. It cannot be avoided.

M R. FINCK in last Saturday's *Evening Post* prints the following:

"Verdi has written the following letter, which puts an end to divers rumors:

"All that has been said on the subject of a new work from my pen is false, absolutely false. Since my 'Falstaff' I have done no 'operatic work,' and I fear I shall never do any more. I finished my task with 'Falstaff.' After seventy-five years of activity I believe that I have earned the right to live in tranquillity and in peace the all too short years which remain of my life. Since the creation of 'Falstaff' the newspapers have announced at regular intervals (and, what is still more, with details in support) that I am occupied in some new compositions. Down to the present I have taken no notice of these erroneous reports, but now, once for all, I wish to declare that I shall compose no more operas. Repose or tranquillity—even in this world—is now my sole aspiration, and I hope that this desire will not be considered premature."

T HE deficit of the Boston Handel and Haydn Association this season was more than \$2,500, and the Springfield Festival lost \$1,700. These are discouraging statements. The secretary, in making his report, stated that a singer belonging to the Metropolitan Opera Company received \$1,000 for one concert performance, "and if she had not sung there wouldn't have been any kind of a house." This is also a discouraging statement, for it shows that the people go to hear individuals and not to hear musical works. It is in Boston and in Springfield as it is in other cities; always to hear certain persons sing and play and not to hear Beethoven, Bach, Schumann, Wagner, Brahms, Berlioz, Verdi or Schubert. But we must not forget that all the latter, with one exception, are dead. And yet people do not even go to hear the works of the living composers.

There is no possible hope to secure great results from any choral bodies in America, because these are voluntary organizations and cannot be compelled to devote much time to the rehearsal of new works. The old works are consequently repeated, and on the business end there appears as the novelty the star. That star is then exploited, and everything else dwindles into insignificance and all those concerts are dead losses where stars are not employed. And thus the star system destroys the general structure, because stars cannot be engaged for all the events. The managers must cultivate the people in ensemble, and until they do so we shall have neither artistic performances nor profits.

MR. MacDOWELL'S WORDS.

MR. E. A. MACDOWELL, in a letter written to the president of the American Music Clubs, assembled at St. Louis recently, in objecting to the presentation of American concerts and American compositions as such, says:

If our musical societies would agree never to give concerts composed exclusively of American works, but on the other hand, would make it a rule never to give a concert without at least one American composition on the program, I am sure that the result would justify my position in the matter.

"Never to give a concert without at least one American composition!" Well, Mr. MacDowell should ask: "How often is an American composition placed upon any program?" Here and there the issue has been fairly forced, and an American composition of orchestral dimensions has been performed, and yet, notwithstanding the fact that America is ostracized from the programs, it is expected that our composers should equal those of Europe in grandeur of idea, in poetical fancy, in artistic breadth and in technical resource. When do they hear their works? How can they learn to discriminate when no opportunity is granted to hear?

In referring to this matter, Mr. Harry Krehbiel, lecturer and critic of the *Tribune*, which is a daily paper that never rejects a trade advertisement, as trade advertising is one of its cleanest functions, says:

But let Mr. MacDowell have his say—he would not have said it with much difference if he had written it for a trade paper which damns wherever it cannot collect tribute.

How horrid for a trade paper to be chastised by the amiable Mr. Krehbiel. Mr. Krehbiel is not in the habit of being so violent in his utterances, and he must be really angry. He must not lose his temper because Mr. MacDowell agrees with another trade paper. Mr. Krehbiel himself has written considerably for another trade paper besides the *Tribune*, and accepted the cash, just as he takes the *Tribune* cash collected from trade advertising. Besides, who would know who Krehbiel is anyhow, had it not been for the other trade paper? for outside of a very limited number of people in Manhattan, no one ever sees his trade paper except farmers up the State, who read its weekly edition, and they would not know what Krehbiel means if they heard him, much less read him—which is easy.

This reminds us of a statement published on Saturday, May 13, in Mr. Finck's column in the *Evening Post*:

A Berlin paper has an article on Ludwig Rellstab, apropos of the centenary of his birthday. Rellstab used to be Berlin's best known music critic, noted especially for his caustic pen. A pamphlet he wrote against Henriette Sonntag in 1827 resulted in his imprisonment for a month. He used to be a violent antagonist of Meyerbeer, but suddenly became his admirer and—by a mere coincidence, of course!—he wrote about the same time the libretto for one of Meyerbeer's operas. To-day, when musicians want to bag certain critics, they get them to write analytical programs for them.

While the issue is alive it might be assumed that there is nothing violently inappropriate in saying that Mr. Krehbiel's criticisms of Mr. David Bispham's at times unearthly howling and nasal vocalization and false intonation were suddenly transmogrified into plaintive and even succulent reference to the beauty of his tone quality, his religious adherence to pitch and the superb control of his laryngeal muscles, the somersault being synchronous with analytical programs published by Mr. Bispham (sly old Dave) and written by Mr. Krehbiel.

Merely a coincidence, merely a coincidence, as it were, and, besides this, one must never forget that the association of the critics like Mr. Krehbiel, who really feel themselves flattered at being taken in by the foreign opera squad, leads to many changes of views, particularly when a critic is amenable to change. And yet such men speak of a "trade paper which damns wherever it cannot collect tribute." Those constitute some of the unavoidable contradic-

tions that necessarily must embarrass the lecturer-critic, who criticises when he does not lecture and lectures when he does not criticise.

It will not do, Krehbiel; no, it will not do. If Mr. Krehbiel is not in accord with the principles of this paper let him boldly say so, but he must not conduct a prowling or intriguing personal canvass, for it is sure to result in some unpleasant and uncomfortable situations, which are unavoidable so long as men write for trade papers, or trade writing for papers or trade paper for writing.

IS IT CYNICISM?

THERE is much to be said to "American," which name seems to be deliciously ironical, who wrote a woful letter to THE MUSICAL COURIER in time to season the Third Section of the National Edition. The letter is undoubtedly written by a man thoroughly in earnest and a rare specimen of the energetic iconoclast. In impugning the motive of THE MUSICAL COURIER, however, he has materially weakened his position, for effrontery is not argument. He makes many charges, most of which are blows delivered in the dark, others comparatively true, and still others extremely exaggerated.

Music in America has had a slow, healthy growth. Springing up in psalmody, in the days of early Puritanism, it went through all the developing stages. Certainly it was originally imported from Europe, for the toneless, rudely rhythmical music of the aborigines of America was not calculated to fill the religious demands of the stern Puritans. As in all nations, music in America had its inception in a religious demand. It had there at once its inception and limitation. While Europe was witnessing the achievements of Monteverde in Italy, Purcell in England, Haydn and Mozart, succeeding Händel and Bach, in Germany, America was struggling to grow beyond churchly limitations, which were confining all musical efforts, and to create with a freedom which would encourage the flow of melodic ideas.

In 1770 William Billings, a tanner, of Boston, was the first to break away from possibly the sternest restrictions ever placed upon any art, by publishing music which he endeavored to make originally melodic. Through all this period there was nothing to encourage art in any form, for the residents of America were endeavoring to provide three meals a day for their families and to break loose from British rule. One hundred and nine years ago choir singing was only, after infinite struggle against reigning conditions, established. After Billings the next man in importance was Lowell Mason, who published many valuable books and aided the cause by his proficient lectures. Meanwhile many singing societies were springing up, the Handel and Haydn Society, of Boston, being formed. To Mason many valuable innovations may justly be ascribed. A noticeable fact is that in 1823 a distinctly American opera was produced, "Clari, the Maid of Milan," in which "Home, Sweet Home" appears. Needless to say, John Howard Payne was the composer. From this point on progress was assured. After Manuel Garcia came to America and presented his Italian company to our uninitiated public no steps backward were possible. Indeed, Garcia may be said to be one of the most potent factors in establishing the foundation of American music. Naturally, however, oratorio appealed to the public more, "The Messiah" in its entirety being given as early as 1828.

From this on America welcomed music in every meritorious form, even as she welcomes Grau's artists to-day. During this time she has made of herself a refuge for the oppressed of nations; she has taken into her borders of liberty musicians and artists from all portions of the world. It is not remarkable, then, that these former residents of the old countries should lead our orchestras, man them and dominate in all the artistic branches. It is

natural that they should, and that we should permit them. As a sensible young nation we are glad to profit by their experience. "American's" charges that we are temperamentally lacking cannot be proved. He says so, but this proves nothing. The fact that for a hundred years past we have instinctively chosen only the best in music is proof conclusive that we are temperamentally capable of appreciating only the good artistic things.

There is a lightness and brightness about the American character which our enemies might term flippancy, which in truth will only add to our artistic chances. Verve is a great artistic desideratum, and that is what we have to excess. As for the works of MacDowell, Chadwick, Parker, Nevin, Damrosch, &c., being unsatisfactory from exalted viewpoints, we can only say that it is purely a matter of opinion, just as the musical world is divided over a love and hatred of Brahms.

America has learned much from the foreign singer and teacher, but she is now beyond this need, hence the folly of importing them here to fill positions which American singers and teachers are prepared to occupy. We haven't been dreaming these last 100 years. The pessimistic utterances of "American" we ignore, because it is a loss of time to argue with a man who prefers and chooses to think as he does on these questions. There is no remedy for a natural anarchist or iconoclast. There is also no need to discuss politics, for fifty National Editions of this paper would not contain sufficient space for any lengthy discussion.

The foreigner has given us all we can use, now we must go ahead for ourselves; if we continue to permit him to sing, play, teach and compose for us we might as well give up the idea of any national art.

We have shown that music in America had a simple, natural conception; that it has grown to wonderful strength is best proved by the mammoth edition of THE MUSICAL COURIER which the public has demanded. What other nation on earth supports and urges on such colossal journalism? No sooner is one issue mailed throughout the country than another complete issue is demanded from all sides simultaneously, so that instead of stopping with three editions we are compelled to keep on editing them indefinitely. No weak art life could or would support such a mighty enterprise. Europe, old and ripe as she is, sends to America to ask the news from THE MUSICAL COURIER. What greater commentary is needed? With our achievements in view in all directions, springing from the wholesome days of the Puritans, followed out through the efforts of Billings, Mason, et al., through the great National Edition of THE MUSICAL COURIER, America can snap her slender, artistic fingers at all iconoclasts and unbelievers and point to her remarkable strides in the last 100 years to vindicate her from all charges. "American" is old now and it is doubtful if he will know more as he grows older. He need not worry but that the motives and policy of THE MUSICAL COURIER will be well cared for, possibly by the temperamentally lacking American public which has called into being the greatest journalistic and musical effort ever known, and also produced some of the finest singers, composers, thinkers and writers of the age. If "American" can't see this it reflects upon his own mentality, and not at all upon our thriving young country, which can furnish everything necessary but brains and clear seeing eyes to calamity howlers like him, who is all right in his way, but he doesn't weigh much.

He means well, but were the advancement of America left to his hands we can easily believe that all the shortcomings he imagines exist now would become established facts. He and all his class need balance, improved visual organs, and ability to see more than an inch ahead in daylight. The American nation is artistically all right; the constant demand for our National Edition proves it.

IL BEL CANTO.

THE MUSICAL COURIER, like all music journals, all musical people and all aspirants for vocal honors, and the shekels thereto attached, hear, day in and day out, of the "old Italian method," the art of Bel Canto, and are told from many quarters that in it lies the only road to success. Now as Bel Canto are Italian words, and the old Italian method presumably had something to do with Italy, what have the present Italians to say about it? Have they any text books, any definite information? Italy just now, like other countries, complains of an absence of good artists; there are singers enough, but all defective, and all the methods boasted of by professors in conservatories and private schools seem to be unable to correct this. An Italian writer laments this state of affairs. The various methods turn out pupils of whom he says "one sings from the throat, another from the head; one with a nasal, another with a cavernous voice; one respires like an old pair of cracked bellows, another cannot finish a phrase for lack of breath; one sings in cat-like falsetto, the other sings as if through a funnel," and asks why is this thus?

The principal cause in Italy, and perhaps we may suggest in other countries nearer the Mississippi than the Tiber, is the mania that seizes pupils to appear publicly after only a few months' instruction, a mania unfortunately encouraged by teachers who lack regard for the art they profess, but who know that a public appearance well advertised—and the Italians are past masters in the art of réclame—will attract other weak minded aspirants and draw fees from their friends, dazzled by such easily won success. Have we not often lamented to see crowds of untrained, or what is worse, half trained voices, rush to Professor Maccheroni after reading that "Miss X of Oshkosh, after three months tuition under this eminent professor, made an appearance in La Scala in 'Così fan tutti,' and was recalled seventeen times"! The fault of all this cruel and dishonest business the Italian writer lays on the shoulders of the teachers. Who are the teachers? Pianists, band-masters, opera conductors, singers who have or have not made a fiasco, all believe themselves competent to teach singing and teach the old school.

We thought we had neared an account of the "old Italian school," but what does our authority say? "Of the true old school not a single bit of written information remains, and could not remain, because the art of singing is imitation, and that cannot be written down. The pupil then must imitate, and the teachers dive into the recesses of their memory to recall how Maurel used to sing or how Patti or Gayarré used to sing, and although their memories may not be very good, or they may be unable to demonstrate their vague and distant impressions, they count on the pupils reproducing, like a phonograph, the effects called for. Others do not bother about ancient singers, but say "Ah, I remember how this was done at San Carlo or La Scala, when the people rushed to hear such vocal effects, and took the horses from the artist's carriage to drag him or her in triumph to her or his abode." What is the result of this when the pupil—let us spare the ladies—is a light tenor and the teacher a basso profundo? A long fight with his vocal cords, and very soon a ruined voice. The "old Italian method" being, according to this authority, imitation, it is bad enough for a tenor to try to imitate a basso, and things are worse when the pupil is young and the teacher is not. In the old Italian method it is no use talking to the pupil of throat voice or head voice, for the master knows nothing of them himself, and has never taught the pupil anything; the pupil must imitate, and what kind of subject for imitation by a young tenor can be given by an ex-basso of sixty with the hoarseness of old age and continual asthma?

Such, according to the writer in the *Gazetta Musicale*, are the "old Italian method" and its pres-

ent teachers. The old singers learned to sing as the birds do, by instinct; but in these days of culture instinct goes for nothing; the teacher must be scientific, have a thorough knowledge of the physical conformation and powers of the vocal organs; he ought to make a pathological study of the human larynx; there ought to be, as Dr. Morrell Mackenzie suggests, an official inspection by specialists of all singing schools.

These be brave words, my masters, but they are quoted as a late expression of an Italian professor on the state of the modern art of singing in a proposal addressed to the Minister of Public Instruction.

WAGNER IN LONDON.

THE following item appeared in the *Sun*:
(Special Cable Dispatch to The Sun.)

LONDON, May 16.—Wagner's "Lohengrin," without the second act, will be performed at Windsor Castle on the Queen's birthday, with a cast including Jean and Edouard de Reszke, Madame Nordica, Madame Schumann-Heink and David Bispham. The conductor will be Signor Mancinelli.

We thought America had suffered severely as a result of the foreign opera onslaught, but it seems that the true force of the opera technic was reserved for England, which is apparently prepared to fall into the same musical pitfalls from which we are endeavoring to rescue America. The limit has been reached when the entire second act of "Lohengrin" has been dropped. Add to such a "cut" as this Mancinelli's conducting and the many disabilities of the cast, and one can imagine what a delightful occasion it must have been for the Queen, especially if it was her introduction to the works of Mr. R. Wagner. She must now consider him a peculiar composer indeed. How will she have the outcome of the "scrap" between Telramund and Lohengrin entered up in her mind? How has she regulated the relations of Elsa and Ortrud? It seems a great pity to mix Her Majesty up so hopelessly at her advanced age, for although she might recover from the shock of the "cut," it is extremely doubtful if she will from the conductorship of Mancinelli, who is quite as liable to present Elsa's prayer in rag-time as he is to make a funeral march of the bridal procession. Then, again, enters the question of language. Fortunately good Queen Victoria is a linguist and not to be feasted by five or six tongues going at once. There are in the above cast two Poles, one American, one very much of a German, and Bispham, with an Italian director for the combination. Mancinelli is evidently an honest man; he does not juggle with Wagner with the recklessness which characterizes the efforts of other directors who understand him just as little. Mancinelli can struggle through certain portions of "Lohengrin," but frankly confesses that the second act twists him all up mentally. As the second act is only the most important and difficult of all, nothing is so simple as to drop it and leave the confused public to "think the linkages into its show-world" for itself. This is a liberal translation of an upright and honest philosophical phrase, which is justified by the occasion.

America has just come through a worrying war, but we doubt if it will prove as disastrous and as menacing to the public peace of mind as "Lohengrin" minus the second act, with Mancinelli conducting, with which England is being inflicted.

The Queen must now be quite inured to a bad orchestra, no ensemble, quartets in four languages, no histrionic ability, worn voices, weird tempi, and all the rest of the unique *Grau régime* which heretofore has only obtained in America. We can only say that the Queen is quite welcome to it, and if at any time she wishes to know what really happened to Telramund in the second act she can write over to the *Tribune* and ask Krehbiel; he knows, for he lectures upon the zoölogical affinity of primeval percussion instruments to R. Wagner.

MATTI AND PELBA.

THE *Herald* last Sunday printed a story—a piscine one—of Patti going to the post office at Cannes—fancy Patti calling for her letters just like a love-lorn "Personal" in the *Herald*!—and not being recognized, promptly raised her voice and screamed "Fresh clams to-day." Recognizing the exquisite *timbre* of the tones, the official apologized and handed over a letter from the Marquis De Caux—we mean Nicolini—we beg her pardon, the Baron Cederstrom. Singers addicted to the matrimonial habit are so difficult to place!

As old as is this story—it was first related of a pretty female chorister attached to the train of the ill-fated Cleopatra—it leaped to new life when Melba's press man handled it. This is the way he re-orchestrated it:

"It is said that when she is on tour Melba always has her letters addressed to her at the post office and calls for them herself. On one occasion she did so in less distinguished attire than she generally assumes; and the young lady at the desk, who probably sang at the local concerts and thought herself an authority on music and musicians, laughed to scorn the idea that the undistinguished person applying for the letters was the divine Melba. The diva was for a time perplexed, as she wanted her letters. Then raising her veil she sang out in the marvelous tones that have entranced the world the Jewel song from "Faust." The young lady promptly handed over the letters with a near approach to an apology."

Tut-tut! Why not the letter aria in Massenet's "Werther," or the postal card gavot from—well, we shan't reveal the secret of the new opera. It is not composed by either Brother Walter or Brother Frank. Anon, anon!

DECENCY, GENTLEMEN, DECENCY.

FOREIGN papers still send us news of the Rev. Don Lorenzo Perosi and his high and noble exploits. It is needless to say that he is a very good young man, and it is needless therefore to add that he insists that the morals of Vienna must be kept up. At the first performance of his oratorio in that city he was shocked to see one of the soloists, a charming young lady, who took the part of Mary Magdalene, and in her artistic zeal had entered too thoroughly into the part to dress it. She presented herself before Don Lorenzo en toilette décolleté; that is, as someone explains it, avec un corsage trop achancé. Don Lorenzo energetically refused to take his place at the conductor's desk till this too worldly minded singer had "completed her toilette." Before the inexorable demands of the composer the poor lady was driven to adopt the most expeditious means of sparing any outrage to his modesty and thus let the performance go on.

Years ago, when Pio Nonaccio, as De Arna used to call the then Pontifex Maximus, a French company ventured to visit the imperial city of Rome, with a desire to produce some French musical works. The works in question were chiefly those of Offenbach or Lecocq, such as "La Belle Hélène," "Le Grand Casimir," or the like cheerful pieces. All public performances in those days were under the direction of a distinguished cardinal, president of the Congregation for the Propagation of Public Morals. Although the French company had strong recommendations from the Empress Eugénie, he hesitated. To remove his doubts the company undertook to give a private performance, at which all members of the aforesaid Congregation for the Propagation of Public Morals and the official censors were to be present. The performance took place, just as it had been given in Paris in the days of Schneider and Cora Pearl. Their excellencies who occupied the stalls were outspoken in their praise of the artistic merits and the charms of the artists; but, alas! at the end of

this dress or undress rehearsal the cardinal president informed the Gallic impresario that the license for public performances would be granted, but that the ladies really must lengthen or do something else with their robes.

A QUESTION ANSWERED.

CHICAGO, May 8, 1908.

Editors *The Musical Courier*:

Will you kindly explain in your next issue why it is that Della Rogers remains abroad singing in small towns when, if she really has such a wonderful voice, she doesn't come to her own country where such voices are appreciated and paid for. She certainly can get dollars in America where she would receive marks in Europe.

Yours respectfully, HELEN HILL.

THE answer to the above is simple. If Della Rogers—who is said to be a handsome, talented woman—did return to her native land, she would possibly make an honest dollar or two a concert. Being an American naturally she would not be appreciated; therefore she remains abroad, winning with ease marks or francs. But if she happened to be born Delila Rogerini and was engaged by Mr. Grau at \$1,000 a performance—minus commissions—she would stand a chance of making money. Change your name, Della Rogers, and call on Grau!

THE picture on the front page of *THE MUSICAL COURIER* to-day is that of Mark Hambourg, who is said to be a pianistic genius and an extraordinary performer. He will play here next season.

IN the Berlin Branch Budget in this issue Mr. Floersheim tells of the great enthusiasm at the Joachim jubilee in Berlin, and notes that a full story of the celebration from the pen of Arthur M. Abell will appear in these columns. The story, with heretofore unpublished pictures of Joachim, appeared in the Third Section of the National Edition, published last week. The portraits were obtained through the courtesy of Walter Block, of the B. Beer publishing firm.

Artist Honors Artist.

In the possession of John Friedrich, the violin maker, there is an example of the late George Gemünder's work which is a joy to the connoisseur's eye. It is the double bass made by him in 1875 for Hannibal Green, of Troy, N. Y., for the sum of \$1,000, and purchased by Mr. Friedrich from Mr. Gemünder's estate as a remembrance of a true artist.

Mr. Green, at the time he bought the bass, was an enthusiast on music, and largely supported an amateur orchestra, himself playing the double bass at all its concerts. After the death of Mr. Green, Mr. Gemünder repurchased the bass from the estate with the view of keeping it in his possession throughout his life, as he considered it one of his masterpieces.

The bass is made after the Stradivarius model, having a full swell back of magnificent wood and varnished a beautiful reddish orange. It is made exactly like a violin, and is the finest of the only two George Gemünder ever made. The other one was made about 1850, and is in the possession of a professional player in Massachusetts.

During the time Mr. Gemünder had the instrument in his possession it was greatly admired by all who saw it as a work of art. It was exhibited in London with other fine instruments during the exposition there in 1884-85.

He refused many large offers for the instrument, but if it were possible for him to look down now and see his pet in the hands of his friend and admirer John Friedrich, he would feel satisfied that his great work is appreciated, and it should be of interest to a great many to pay John Friedrich & Brother a visit in the Cooper Institute in order to examine the instrument.

William Eccles, of Providence, is the organist and choir-master of St. John's Church, in that city, the quartet of which consists of Mrs. C. E. Blackinton, soprano; Mrs. C. H. Bosworth, contralto; G. F. Wheelwright, tenor, and G. L. Paine, basso. The very best church music is cultivated under the choirmaster's direction, and his aim is to give only such works as meet the approval of the best musicians. Mr. Eccles is the junior member of the well-known Providence piano house of Mann & Eccles.



THE CHOPIN STUDIES.

(Continued.)

KULLAK dilates upon a peculiarity of Chopin—the dispersed position of his underlying harmonies. This in a footnote to the eleventh study of op. 10. Here I must let go the critical valve, else strangle in pedagogics. So much has been written, so much that is false, perverted sentimentalism and unmitigated cant about the nocturnes that I wonder the real Chopin lover has not rebelled. There are pearls and diamonds in the jeweled collection of nocturnes—some are dolorous, are dramatic, and some are sweetly insane and songful. I yield to none in my admiration for the first one of the two in G minor, for the psychical despair in the C sharp minor nocturne, for that noble drama called the C minor nocturne, for the B major—the Tuberose nocturne, and for the E, D flat and G major nocturnes, it remains unabated. But in the list there is no such picture painted—a Corot, if ever there was one—as this E flat study.

Its novel design, delicate arabesques—as if the guitar had been dowered with a soul—and the richness and originality of its harmonic scheme, gives us pause to ask if Chopin's invention is not almost boundless. The melody itself is plaintive, a plaintive grace informs the entire piece. The harmonization is far more wonderful. To us the chord of the tenth, and more remote intervals, seem no longer daring; modern composition has deviled the musical alphabet into the very caverns of the grotesque, but there are harmonies in the last page of this study that still excite wonder. I refer to the fifteenth bar from the end, which Richard Wagner might have made. From that bar to the close, every group is a masterpiece.

Remember, this study is a nocturne, and even the accepted metronomic markings in most editions—76 to the quarter—is not too slow; might indeed be slower. *Allegretto* and not a shade speedier. The color scheme is celestial and the ending a sigh, not unmixed with happiness. Chopin, sensitive poet, had his moments of peace, of divine content. The dizzy *appoggiatura* leaps in the last two bars set the seal of perfection upon this unique composition.

Touching upon the execution, I may say that it is not for small hands, nor yet for big fists. The former must not believe that any "arrangements" or simplified versions will ever produce the aerial effect, the swaying of the tendrils of tone, intended by Chopin. Very large hands are tempted by their reach to crush the life out of the study in not arpeggiating it. This I have heard, and the impression was indescribably brutal. As for fingering, Mikuli, Von Bülow, Kullak, Riemann and Klindworth all differ, and from them must most pianists differ. Your own grasp, individual sense of fingering and tact will dictate the management of technics. Von Bülow gives a very sensible pattern to work from, and Kullak is still more explicit. He analyzes the melody and plans out the arpeggiating with scrupulous fidelity. He shows why the arpeggiating "must be affected with the utmost rapidity, bordering upon simultaneousness of harmony in the case of many chords." He has something to say about the grace notes and this bids me call your attention to Von Bülow change in the *appoggiatura* at the last return of the subject. I discovered a bad misprint in the

Von Bülow edition. It is in the seventeenth bar from the end, the lowest note in the first bass group. It should read E natural, instead of the E flat that stands.

Von Bülow does not use the arpeggio sign after the first chord. He rightly believes it makes unclear for the student the subtleties of harmonic changes and fingering. He also suggests—quite like the fertile Hans Guido—that "players who have sufficient patience and enthusiasm for the task would find it worth their while to practice the arpeggi the reverse way—from top to bottom; or in contrary motion, beginning with the top note in one hand and the bottom note in the other. A variety of devices like this would certainly help to give greater finish to the task."

Doubtless, but then consider that man's years are but three score and ten!

The phrasing of the various editions examined do not vary very much. I except Riemann, who has his say in this fashion, at the beginning:



Example I.

More remarkable still is the diversity of opinion regarding the first three bass chord groups of the fifteenth bar from the close. The bottom notes in the Von Bülow and Klindworth editions are B flat and two A naturals. In the Riemann, Kullak and Mikuli editions the notes are two B flats and one A natural. Who is right? The former sounds more varied, but I suppose the latter—because of Mikuli—is correct. Here is the particular bar, as given by Riemann:



Example II.

Yet this exquisite flight into the blue, this nocturne which should be played before sundown, excited the astonishment of Mendelssohn, the perplexed wrath of Moscheles and the contempt of Rellstab, editor of the *Iris*, who wrote in that journal in 1834 of the studies in op. 10:

"Those who have distorted fingers may put them right by practising these studies; but those who have not, should not play them, at least not without having a surgeon at hand." What incredible surgery would have been needed to get within the skull of this narrow critic any savor of the beauty of these compositions! In the years to come the Chopin studies will be played for their music, without any thought of their technical problems.

Now the young eagle begins to face the sun, begins to mount on wind-weaving pinions. We have reached the last study of op. 10, the magnificent one in C minor. Four pages suffice for a background upon which the composer has flung with overwhelming fury the darkest, the most demoniac expressions of his nature. Here are no veiled surmises, no smothered rage, but all sweeps along in tornadic passion. Karasowski's story may be true regarding the genesis of this work, but true or not, it is one of the greatest dramatic outbursts in piano literature. Great in outline, pride, force and velocity, it never relaxes its grim grip from the first shrill dissonance to the overwhelming choral close. This end rings out like the crack of creation. It is elemental. Kullak calls it a "bravura study of the very highest order for the left hand. It was composed in 1831 in Stuttgart, shortly after Chopin had received tidings of the taking of Warsaw by the Russians, September 8, 1831." Karasowski wrote: "Grief, anxiety and despair over the fate of his relatives and his dearly beloved father filled the

measure of his sufferings. Under the influence of this mood he wrote the C minor Etude, called by many the 'Revolutionary Etude.' Out of the mad and tempestuous storm of passages for the left hand the melody rises aloft, now passionate and anon proudly majestic, until thrills of awe stream over the listener, and the image is evoked of Zeus hurling thunderbolts at the world."

Niecks thinks it "superbly grand," and furthermore writes: "The composer seems fuming with rage; the left hand rushes impetuously along and the right hand strikes in with passionate ejaculations." Von Bülow said: "This C minor study must be considered a finished work of art in an even higher degree than the study in C sharp minor." All of which is pretty, but not enough to the point.

Von Bülow fingers the first passage for the left hand in a very rational manner; Klindworth differs by beginning with the third instead of the second finger, while Riemann—dear innovator—takes the group second, first, third, and then—why the fifth finger on D, if you please! Kullak is more normal, beginning with the third. Here is Riemann's phrasing and grouping for the first few bars. Notice a half note with peculiar changes of fingering at the end. It gives surety and variety. Von Bülow makes the changes ring on the second and fifth, instead of third and fifth, fingers. Thus Riemann:



Example III.

The accustomed phrasing is in the above quite altered. The accent falls in all editions upon the first note of each group. In Riemann the accentuation seems perverse. But there is no question as to its pedagogic value. It may be ugly, and it is; it is also useful, yet I should not care to hear it in the concert room. Another striking peculiarity of the Riemann phrasing is his heavy accent on the top E flat in the principal passage for the left hand. He also fingers what Von Bülow calls the "chromatic meanderings" in an unusual manner, both on the first page and last. His idea of the enunciation of the first theme is peculiar:



Example IV.

Mikuli places a legato bow over the first three octaves, so does Kullak; Von Bülow only over the last two—which gives a slightly different effect—while Klindworth does the same as Kullak. The heavy dynamic accents employed by Riemann are unmistakable. They signify the vital importance of the phrase at its initial entrance. He does not use it at the repetition, but throughout both dynamic and agogic accents are unsparingly used, and the study seems to resound with the sullen booming of a park of artillery. The G sharp minor section—with its anticipations of "Tristan and Isolde"—is phrased by all the editors as it is never played. Here the technical figure takes precedence over the laws of the phrase, and so most virtuosi place the accent on the fifth finger, regardless of the pattern. This is as it should be. The metronome is the same in all editions—160 to the quarter—but speed should give away to breadth at all hazards. Von Bülow is the only editor—to my knowledge—who makes an enharmonic key change in this G sharp minor section. It looks neater, sounds the same, but is it Chopin? He also gives a variante for public performance by transforming the last run in unisono into a veritable hurricane by interlocked octaves. The effect is brazen. Chopin needs no such clan-

gorous padding, particularly in this etude, which gains by legitimate strokes the most startling contrasts.

The study is full of tremendous pathos; it compasses the sublime, and in its most torrential moments the composer never quite loses his mental equipoise. He, too, can evoke tragic spirits, and at will send them scurrying back to their dim profound. It has but one rival in the Chopin studies—No. 12, op. 25, in the same key.

II.

Op. 25, twelve studies by Frederic Chopin, are dedicated to *Madame la Comtesse d'Agoult*, in literature known as "Daniel Stern," in life as Liszt's morganatic wife, the mother of Cosima Wagner, and perhaps in the future she may figure as the grandmother of Siegfried Wagner. The set opens with the familiar study in A flat, so familiar that I shall not make further ado about it except to say that it is delicious, but played too often and badly. All that modern editing can do since Miluki is to hunt out fresh accentuation. Von Bülow is the worst sinner in this respect, for he discovers quaint nooks and dells for his dynamics undreamed of by the composer. His edition should be respectfully studied and when mastered discarded for a more poetic interpretation. Above all, poetry—poetry and pedals. Without pedaling of the most varied sort this study will remain as dry as a dog-gnawed bone. Von Bülow says the "figure must be treated as a double triplet—twice three and not three times two—as indicated in the first two bars." Klindworth makes the group a sextolet. Von Bülow has set forth numerous directions in fingering and phrasing, giving the exact number of notes in the bass trill at the end. Kullak uses the most ingenious fingering. Look at the last group of the last bar, second line, third page. It is the last word in fingering. Better to end with Robert Schumann's beautiful description of this study, as quoted by Kullak:

"In treating of the present book of Etudes, Robert Schumann—who deemed himself unable to give adequate expression to his enthusiasm for the poesy in Chopin's tone pictures save through a diction replete with the most high-soaring fancies—after comparing Chopin to a strange star seen at midnight, wrote as follows:

"Whither his path lies and leads, or how long, how brilliant its course is yet to be, who can say? As often, however, as it shows itself, there is ever seen the same deep dark glow, the same starry light and the same austerity, so that even a child could not fail to recognize it. But besides this, I have had the advantage of hearing most of these Etudes played by Chopin himself, and quite à la Chopin did he play them!"

"Of the first one especially he writes: 'Imagine that an aeolian harp possessed all the musical scales, and that the hand of an artist were to cause them all to intermingle in all sorts of fantastic embellishments, yet in such a way as to leave everywhere audible a deep fundamental tone and a soft continuously-singing upper voice, and you will get the right idea of his playing. But it would be an error to think that Chopin permitted every one of the small notes to be distinctly heard. It was rather an undulation of the A flat major chord, here and there thrown aloft anew by the pedal. Throughout all the harmonies one always heard in great tones a wondrous melody, while once only, in the middle of the piece, besides that chief song, a tenor voice became prominent in the midst of chords. After the Etude a feeling came over one as of having seen in a dream a beatific picture which when half awake one would gladly recall.'

"After these words there can be no doubt as to the mode of delivery. No commentary is required to show that the melodic and other important tones indicated by means of large notes must emerge as

it were from within the sweetly whispering waves, and that the upper tones must be combined so as to form a real melody with the finest and most thoughtful shadings."

The twenty-fourth bar of this study in A major is so Lisztian that Liszt must have benefited by its harmonies.

"And then he played the second in the book, in F minor, one in which his individuality displays itself in a manner never to be forgotten. How charming, how dreamy it was! Soft as the song of a sleeping child." Schumann wrote this about the wonderful study in F minor, which whispers, not of baleful deeds in a dream, as does the last movement of the B flat minor sonata, but is—"the song of a sleeping child." No comparison could be prettier, for there is a sweet, delicate drone that sometimes issues from childish lips, having a charm to ears not attuned to grosser things.

This must have been the study that Chopin played for Henrietta Voigt at Leipsic, September 12, 1836. In her diary she wrote: "The over excitement of his fantastic manner is imparted to the keen eared. It made me hold my breath. Wonderful is the ease with which his velvet fingers glide, I might almost say fly, over the keys. He has enraptured me—in a way which hitherto had been unknown to me. What delighted me was the child-like, natural manner which he showed in his demeanor and in his playing." Von Bülow believes the interpretation of this magical music should be without sentimentality, almost without shading—clearly, delicately and dreamily executed. "An ideal *pianissimo*, an accentless quality, and completely without passion or *rubato*." There is little doubt this was the way Chopin played it. Liszt is an authority on the subject, and M. Mathias corroborates him. Regarding the rhythmical problem to be overcome—the combination of two opposing rhythms—Von Bülow indicates an excellent method, and Kullak devotes part of a page to examples of how the right, then the left, and finally both hands, are to be treated. Few pianists ever played this study as De Pachmann of the velvet paws. He used the pedals sparingly. Kullak furthermore wrote: "Or, if one will, he may also betake himself in fancy to a still, green, dusky forest, and listen in profound solitude to the mysterious rustling and whispering of the foliage. What, indeed, despite the algebraic character of the tone-language, may not a lively fancy conjure out of, or, rather, into, this etude! But one thing is to be held fast: it is to be played in that Chopin-like whisper of which, among others, Mendelssohn also affirmed that for him nothing more enchanting existed."

But enough of subjective fancies. This study contains much beauty, and every bar rules over a little harmonic kingdom of its own. It is so lovely that not even the Brahms distortion in double notes or the version in octaves can dull its magnetic crooning. In all instances save one it is written as four unbroken quarter triplets in the bar—right hand. Not so Riemann. He has views of his own both as to fingering and phrasing.



Example V.

(To be continued.)

Herman Jacob.

A promising young American violinist is Herman Jacob, who has just returned to New York from Europe, where, for several years, he has been studying with Professor Grün, teacher of the violin in the Vienna Conservatory of Music. Young Jacob distinguished himself by winning the first prize in competition with a number of talented pupils, and was complimented highly by his teacher. He was pronounced the best violinist in the conservatory. When Mr. Jacob made his début in Vienna he scored a pronounced success. He will spend his vacation in New York. A brilliant future is predicted for this young violinist.

MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Sterrie A. Weaver, Supervisor of Public Schools in Westfield, Mass.]

THESE far the echoes from the public school music department of THE MUSICAL COURIER have been reechoed to its editor from States as far West as Kansas on the south and Michigan on the north, while the Middle and New England States show a decidedly growing interest. Large daily papers in various cities have recognized the onward move and have copied from THE MUSICAL COURIER. Really, the work has but just begun, and, considering the field of labor, the laborers are still too few. It is altogether probable that where one supervisor is taking a live interest in the work and doing all possible to help it on, there are one hundred supervisors who take no interest whatever. This is wrong and must be righted. How? By the united efforts of the few who have awokened. Yes, brethren, we will have to push a little harder and cry a good deal louder before we make all supervisors hear. One of the very encouraging signs is the generosity and mighty earnestness of those who have enlisted for actual service to the close of the war. Articles multiply, awaiting publication; we believe our correspondents will patiently await their turn. We still urge upon supervisors that they contribute to the cause by writing upon this subject.

* * *

A few days ago the editor wrote to six men who have shown a decided interest in the advancement of public school music and proposed a meeting during the coming summer, for the one purpose of conference and discussion of school music. Answers have been received from five of them, and all favor such a conference. New York State, Massachusetts and New Jersey have declared interest sufficient to attend such a meeting. Now I lay the matter before supervisors at large and ask for an early answer from all who are sufficiently interested to take part in such a conference. I am well aware of the various objections that will occur. The summer is needed for rest, the location of the conference will be inconvenient, the expense will be too large to admit of attending, and, lastly, summer schools of public school music are everywhere. Well, this appeal is not to those who feel so worn from the year's work that rest pure and simple is a necessity for next year. I take the liberty, on behalf of the stronger ones, to excuse all such. The location of said meeting should be decided by the best interests of the cause we represent, and not to suit the personal convenience of any one supervisor. The expense of attending such a meeting and living during its continuance need not be extravagant, and the question for each supervisor is not, "Can I afford to go?" but "Can I afford to stay at home?"

The argument that summer schools galore are all about us is the very thought that prompted the editor to propose this conference. Everyone knows that these schools are usually carried on in the direct interest of publishing houses or taught by those who follow blindly the published system of some house. I have no quarrel with such schools; in fact, I realize that most of the work of introducing music in public schools has been done through publishing houses, and I feel grateful to them; but a conference of a week or ten days' duration, where the truth is earnestly sought, public school music discussed by men and women who honestly seek the best, where the best good of school music is paramount to the desire to whoop up some particular system, primarily to advance the interests of author and publisher—such a meeting, I say, would be an innovation, and could not fail to give to public school music a mighty start in the right direction.

Such a meeting could be arranged at some quiet, inexpensive place, where its members would not be distracted by the thousand and one attractions of famous summer resorts, and all the fuss and feathers of such resorts (to say nothing of the extra expense) be entirely avoided. It will be necessary to move, and move at once, to arrange such a meeting for the coming summer. I now think that the meeting will be held anyway, for I imagine the four or five men who have already expressed a desire to attend will be made of the stuff that will not stop to count the number present, but will recognize the spirit that prompts the gathering and will put their shoulders to the wheel without stopping to see who else is going to boost. Come, will too supervisors at once write to the editor, expressing their interest and promising (as far

as we have power to mortgage our future) to attend and take an active part in such a conference? My stars! what an impetus it would give to the profession! I have not consulted THE MUSICAL COURIER, but perhaps they would send along a stenographer and give to the profession a detailed report of the meetings. Supervisors, united we stand, divided we fall. The interests of public school music are ours to guard and protect and make to grow. Say something.

* * *

SOME OBSTACLES TO THE SUCCESS OF MUSIC IN THE PUBLIC SCHOOLS.

The greatest hindrance to good results in the teaching of school music is unquestionably that of incompetent supervision. The important and delicate work of training young children to sing properly requires special adaptation that few among the great army of musicians possess. In fact, a thorough musician needs a special training for this work. The nature and limitations of the child voice, the proper mode of respiration and study of breath control, the development of a sense of rhythm, a quick ear and keenness of tone perception are some of the essentials of supervisors and their assistants. Mr. Weaver and others have pointed out the great folly of school officials in appointing men or women at the head of this department whom they know to be deficient and poorly qualified for their important tasks, yet this evil is more widespread than is generally supposed.

The importunate appeals of a candidate's friends and the demands and threats of politicians present a barrier well nigh insurmountable to the best judgment of the appointing power. In one of the large cities of New York during the past year the superintendent of education was anxious to place the most competent man available in charge of the music work. Several local musicians were clamorous for the position, and lengthy petitions were presented to the school board and superintendent urging the appointment of this and that favorite professor for the place. The mayor of the city even championed the cause of one man, who came near squeezing in, when the discovery was made that he could not speak English!

So long as the sad mistake is made of appointing without regard to fitness, so long will poor work and ruined voices be the outcome. He who assumes to instruct teachers and to give model lessons to children of the various grades must be an educated man and a gentleman, and it doesn't matter what his musical abilities in other directions may be, he requires special training and much of it for this kind of work.

With supervisors well prepared for their tasks, the next thing of importance is that regular grade teachers bring to their work at least an elementary knowledge of the rudiments of vocal music.

There is no valid reason why provision for this cannot be amply met through the State normal and training schools and teachers' institutes. In State normal schools the present amount of time devoted to the teaching of this subject is inadequate for anything beyond the lowest primary work, while very many are excused altogether from this necessary part of a teacher's equipment. A full graded course in music should be obtained, as for other subjects, so that to whatever grade a teacher may be assigned she or he may be able to take up and prosecute the music work of that particular year. This is all the more necessary because teachers are frequently transferred from one grade to another.

Along with competent supervision, and grade teachers more or less prepared for their music work, come, as a third essential, meetings of teachers for the study of their year's program under their supervisor or director of music. This is as needful as grade meetings for other branches, if not more so, since teachers as a rule do not present their lesson in music with quite the same interest and breadth of estimate which they bestow upon other subjects.

In meeting teachers of a given grade for music drill, it is of great advantage to have present the teachers of the next grade above and below the one whose schedule of study is to be taken up, as it enables the teachers of a lower grade to see what they must prepare their pupils for, and those of a higher grade to know what they may expect from pupils who come to them each year; while the drill is calculated to broaden them in this line of work.

Three obstacles to success in the teaching of school music have been named, but with these removed, nothing should stand in the way of ideal work and splendid results. The pity of it is that injudicious appointments are allowed to stand, it being difficult to dethrone incompetent people from their false position.

Under the favorable conditions mentioned, there are many things now complained of that we should never hear of, viz.: A coarse, strained quality of tone; lack of ear training or tone comparison, which, as Robert Schu-

mann said, "is the most essential thing of all"; a vague sense of rhythm; too much rote singing and the use of rote songs containing the difficult skips and chromatic tones; sight reading exercises accompanied by a piano or organ, a positive hindrance to independent musical thought; music not properly graded; boys permitted to sing low parts simply because they are boys and wish to do so; songs and exercises started without the correct pitch being given—or any pitch at all—the class starting in at a hap-hazard venture; the use of songs that are trivial in character—that serve to amuse, but do not contribute to the child's development; irregularity of lessons; criticisms of the teacher's work before their classes; no written work by pupils, and no examinations.

All these and other wrongs will be righted when the prime conditions of success named at the beginning of this article are met. Meanwhile earnest and conscientious workers in this department of education should continue sounding the alarm until it is heeded everywhere.

EDWIN A. GOWEN

Supervisor of Music in Public Schools, North Tonawanda, N. Y.

Hadley's "Happy Jack" at the Garden City Casino.

HENRY K. HADLEY gave another proof of his talents as a composer on Thursday evening, May 18. "Happy Jack" is not a work of genius, but it is nearly, if not quite, "entirely original," as the play bill says, and it is comic. S. F. Batchelder made the text, which is clever and witty in spots. The characters, of which there is a profusion, were assumed by the boys of St. Paul's School, who threw a lot of animation into their work after they got warmed up to it.

The musical numbers were all good of their kind, some conspicuously so and worthy of a more pretentious setting.

No one pretended to follow the plot. That made no difference. Its makers intended the work to be what it was—good laugh producing vaudeville. Mr. Hadley directed, and, like a veteran, with ease and unctuous.

Quintard Taylor as Prince Tootsicum, an infant with a passion for hot sport, and William A. Blount as Jack scored most of the points and caught the fancy of the large and enthusiastic audience.

Jonas in Milwaukee.

Jonas, the eminent pianist, met with a great approbation upon his recent appearance in Milwaukee. The papers contained the following excerpts regarding his playing:

The *Evening Wisconsin* says: "In his last number, the Etude in G flat, by Moszkowski, his bravura was almost beyond belief; it will linger in our memory. The three Northern Dances of his own are a worthy addition to piano literature. We hope to have him again." Milwaukee *Daily News*: "He plays with much force and feeling, and his musicianship is of a high order." Milwaukee *Journal*: "Alberto Jonas appeared as the pianist and won well deserved honors. He plays with extraordinary verve and aplomb and his technic is indeed remarkable." The *Sentinel*: "In the Etude in E he displayed poetry and sentiment, while in the succeeding 'Campanella Etude,' by Liszt, he demonstrated his possession of mechanical brilliancy, for which he was recalled." The *Germania* says: "Mr. Jonas is more than an ordinary artist, in that he renders with scrupulous honesty the details of the views of the expression of the composer."

The Banda Rossa Tour.

The Banda Rossa, led by Eugenio Sorrentino, has just returned to New York after having made a tour of sixteen weeks' duration, under the management of Channing Ellery and Leigh Lynch. The band, which, by the way, is to become a permanent artistic fixture in America, has met with a reception from both press and public such as has never been accorded to any like organization in this country. The critics, without exception, have placed the Banda Rossa in a class by itself, and likened it to the Boston Symphony Orchestra in artistic merit. The enthusiasm it has excited among the people has been without parallel, and its triumphs have been achieved in legitimate, high class music of the Italian, French and German schools. The Banda Rossa will open a seven weeks' engagement at Willow Grove Park, Philadelphia, May 27, and will afterward be heard at several parks and summer resorts in different parts of the country for seven more weeks. Its third American tour will commence about October 10, and will include California and Mexico.

SUMMER TERM from MAY 1 to AUGUST 12.

The regular annual entrance examinations of the fifteenth scholastic year begin September 18 next. Here is the schedule:

Singing—September 18 (Monday), from 10 A. M. to 12 M.; 2 to 5 P. M. and 8 to 10 P. M.

Piano and Organ—September 19 (Tuesday), 10 A. M. to 12 M. and 2 to 5 P. M.

Violin, Viola, Cello, Contrabass, Harp and All Other Orchestral Instruments—

September 20 (Wednesday), 10 A. M. to 12 M. and 2 to 4 P. M.

Children's Day—September 29 (Saturday), Piano and Violin—9 A. M. to 12 M.

The National Conservatory of Music of America,

(FOUNDED BY MRS. JEANETTE M. THURBER)

128 East Seventeenth St., NEW YORK.

INCORPORATED IN 1885, UNDER THE LAWS OF THE STATE OF NEW YORK, AND
CHARTERED IN 1891 BY THE CONGRESS OF THE UNITED STATES.



SOME CHICAGO NOTES.

At the annual meeting of the Amateur Musical Club, held May 8, at University Room, Fine Arts Building, officers for the ensuing year were elected, as follows: President, Mrs. Edwin N. Lapham; vice-president, Mrs. Robert G. Clarke; executive committee, Mrs. Frances King, Mrs. William S. Warren, Mrs. Philip B. Bradley, Mrs. John Stuart Coonley, Mrs. Dudley A. Tyng, Mrs. E. H. Brush, Mrs. J. O. Hinkley, Mrs. W. C. Lawson, Mrs. Proctor Smith.

The constitution was amended, increasing the executive committee from five to nine.

GENEVIEVE CLARK WILSON.

The verdict on Mrs. Wilson's voice and singing appears to be unanimous. The latest press notices from Springfield tell of her great success, and are as follows:

The soprano Mrs. Wilson is a well-known Chicago soprano, who has not before appeared at the festivals here. She made a decidedly favorable impression, and displayed a dignified and intelligent oratorio style. Her singing of "Hear Ye, Israel," was a worthy performance, and received deserved plaudits from the audience. In the "Holy, Holy Is God the Lord," her voice stood out most effectively above quartet and chorus.—Springfield (Mass.) Republican, May 4, 1899.

Mrs. Wilson has a clear voice, a firm ear and head and heart in the right proportions. No soprano who has been heard here in "Elijah" has been more thoroughly satisfactory. She is a singer whose presence at future festivals will relieve the managers of all anxiety concerning her. And not only did she do her solos well, but she proved herself adaptive in that stumbling block of oratorios, the quartet. The leading voice has a very trying position in these matters. There are few singers who can fit their individuality to that of seven others, but Mrs. Wilson did this so well that in no previous presentation of this oratorio have the quartets and trio been so well done.—Springfield (Mass.) Union, May 4, 1899.

The last of the Saturday afternoon recitals of the season given by the American Conservatory, will take place in Kimball Rehearsal Hall, May 27, at 3:30 o'clock.

The Spiering Quartet played at Toronto, Canada, and Albion, Mich., on Tuesday and Wednesday of last week.

I have received the following general outline of the programs for the Illinois Music Teachers' convention, at Quincy, Ill., June 27, 28, 29 and 30, in the Congregational Church:

Tuesday, 3:30 P. M. Historical Organ Recital
Dr. Louis Falk, Mrs. Dixon and James Watson.

Vocalist, Mrs. Dudley Tyng.

Tuesday, 8 P. M. Quincy Program
Part I.—Miscellaneous program. Mrs. Short, Miss Naeter, Mrs. Brown-Ingram, Harvey Chatten, Walter Schulze, Miss Burge and Mr. Spry.

Part II.—Christoforus, by Quincy Musical Association, under the direction of P. C. Hayden.

Wednesday, 10 A. M. Scandinavian Music
Mary Wood Chase, Mme. Linne, August Hyllested.

Wednesday, 11 A. M. Talk on Voice Culture
By Bicknell Young.

Wednesday, 2 P. M. Public School Music
Choral Illustrations under the direction of P. C. Hayden.

Wednesday, 3 P. M. Lecture, Who Are Faddists?
By Mrs. Emma Wilkins-Gutmann.

Wednesday, 3:30 P. M. Paper, The Development of the Song
By Karlton Hackett.

Wednesday, 4 P. M. Historical Song Recital
William F. Bentley, Galesburg; Mrs. Dudley Tyng, Chicago; Conrad Kimball, Chicago.

Wednesday, 8 P. M. Rockford Program
Miss Nellie Worrell, organist; Miss Mary R. Wilkins, pianist; Myron E. Barnes, tenor; Mrs. Bollman, soprano; Mrs. Elliott S. West, alto; Mrs. Chandler-Starr, accompanist.

Part I.—Miscellaneous Program.
Part II.—The Persian Garden.

Thursday, 10 A. M. Chamber Music Recital
Maurice Rosenfeld, Chicago; String Quartet, Quincy.

Thursday, 11 A. M. Business Meeting

Thursday, 2 P. M. Lecture by W. L. Hubbard

Music Study Abroad (discussion).

Thursday, 3 P. M. Visit to the Parks

Thursday, 8 P. M. Historical Piano Concert
Emil Liebling, Mrs. Starr, Harrison Wild, J. H. Davis, Margaret Kirk, Anthony Stankowitch and Wilbur MacDonald.

Friday, 10 A. M. Music in the Church
Paper by Prof. P. C. Lutkin, with illustrations.

Friday, 11 A. M. Business Meeting

Afternoon Excursion on the Mississippi.

Friday, 8 P. M. Concert of American Composers
Anthem, Rejoice, O Zion.....Lutkin

Quincy Musical Association, under the direction of the composer.

Piano Concerto, No. 1.....MacDowell

Mrs. Clare Osborne-Reed.

Chanson d'Amour.....Mrs. H. H. A. Beach

Romance for 'cello.....Adolph Weidig

Songs.....W. D. Armstrong

Piano solos.....Emil Liebling

Songs.....Jessie Gaynor, Sara Jane Matthews

Chorus, The Pilgrims.....Chadwick

Quincy Musical Association, under the direction of Walter Spry.

* * *

The musicale of the Sherwood Club, at Mr. and Mrs. William H. Sheword's new residence, 3146 Lake Park avenue, last Thursday evening brought out a full attendance and was replete with interest. Mr. Sherwood's daughter Ethelinda created the most enthusiasm of the evening with a duet, "Christmas Dance," played with and composed by her father, and a concert waltz by Chaminade, both of which were encored. This young miss, a student at the Dearborn Seminary, although not exploited as a prodigy, but, on the contrary, allowed to live a happy life, like other children, shows those qualities of musical interpretation, intelligent conception and artistic delivery that have made her father the greatest American pianist living. A cultured, happy home and surroundings, a favorite with her schoolmates, and artistic opportunities of the highest rank are conditions calculated to lead one to expect rare things should she give her future talents to the cause of music. Miss Mabelle Crawford contributed some delightful numbers to the evening's entertainment. Mr. Sherwood's pupils, Misses Ewing and Hartmann, and Mr. Teepe, showed that artistic discernment and natural talent combined that we have frequently heard from Mr. Sherwood's pupils. Mr. Ostrander was recognized for promising qualities in violin playing. Mr. Sherwood's contributions were in his usual artistic and sympathetic vein. A beautiful home and a charming hostess, flowers everywhere, and plenty to refresh the inner man.

contributed their full quota to an evening of rare enjoyment.

Miss Edith Wagoner, of the graduating class of the Gottschalk Lyric School, gave a meritorious piano recital, assisted by vocal pupils of Mr. Gottschalk, last Wednesday in Kimball Hall. Miss Wagoner's technic and interpretation in selections from the classical and romantic schools spoke well for the instruction she has received under Miss Emma E. Clark. The audience was very appreciative.

Glenn Hall, the popular young tenor, sails on May 27 for Europe, to study with Georg Henschell. Before sailing Mr. Hall will fill the following engagements: May 8, "Persian Garden," Chicago, Ill.; May 10 and 11, musical festival, Tarkio, Mo.; May 15, musicale, Milwaukee, Wis.; May 17, oratorio, Peoria, Ill.; May 22, "Wreck of the Hesperus," Mt. Pleasant, Ia.; May 23, "Elijah," Aurora, Ill., and December 28, "Messiah," Mozart Society, Pittsburgh, Pa.

Miss Edith Evans is booked for the Tarkio, Mo., musical festival for May 10 and 11; May 15, Milwaukee; May 17, Peoria.

Allen Spencer sails for England May 27. Mr. Spencer will fill the following engagements this month: 16, 17, 18 and 19, Hutchinson, Kan., and 22, Kansas City, Mo.

Charity, in the shape of the Chicago Maternity Hospital, found rich benefit, society an occasion to do its best, to see and be seen, surely therefore the "Manila Te Deum" was amply justified. Musically there was little to need comment. Madame Gadski sang. In the "Te Deum" proper (a shorter miscellaneous program preceded) she was associated with Mrs. Dreier, Frank King Clark and George Hamlin, but the work was not for the soloists, and main honors were taken by the Apollo Club, which sustained excellently and most faithfully a very ungracious part. "Noise was king," as one critic declared, and, happily so, for society adores so happy a chance of smiling on its friends and slandering its enemies. Another man roused newspaper ire by reading his paper, while a writer of more eminence praised the sense of the searcher for news and regretted the absence of a journal prevented him from following so excellent an example.

General Young, representing the United States Army as the guest of Chicago, was breakfasted, lunched and dined by Mrs. Theodore Perry Shonts, of the Virginia Hotel, and otherwise entertained by Mrs. S. E. Gross. He said he found the concert enjoyable.

Damrosch, in his direction of his own work, was able to pose and gesture as only he can. Men in uniform formed a considerable percentage of the audience and bore the discomfort of a hot evening surprisingly well. To sum up, everyone appeared to enjoy, and the Chicago Maternity Hospital, as it so well deserves, reaped a goodly sum.

Not an easy matter to crowd the Auditorium from floor to ceiling, and all praise must be given to the untiringly energetic management of Mrs. George B. Carpenter, whose work proved so successful. How much was due to her efforts was apparently lost sight of in the gala result achieved, but to have done so much for such slender recognition is manifestly unfair. Toward the good result, from a charitable point of view, Mrs. Theodore P. Shonts was the most active agent. Upon her fell not only the heavy responsibility of entertaining the chief guest, but also the duty as a member of the hospital board of directors and chairman of its entertainment committee to find purchasers for the boxes, as well as other patrons. A perfect hostess and an indefatigable worker, her part was well performed, and she has certainly taken her place as among the foremost in charitable enterprise and endeavor in this city.

The succeeding night Mr. Spiering and his associates gave the last concert of the series, when a delightfully artistic program was presented. The Spiering Quartet is the really educational organization, and after the orchestra awakens the greatest interest in the music lovers of the city. The vocal part of the program was supplied by Max Heinrich, who seems to be somewhat lacking in the voice essential, although his work remains the same as ever.

The Spiering Quartet will give a series of concerts next season. Mr. Spiering recognized the signs of a better dawn in higher musical culture and earnest persevering, and thorough musicians as he and his associates have ever

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proved themselves are all once more willing to hopefully wait.

Clement Tetedoux will remain in the city during the summer months, and will teach at his residence, No. 457 Bowen avenue instead of at the Athenaeum.

The Apollo Club has changed its president. C. P. Van Inwegen has been elected.

At the Press League last Tuesday the first of a series of musicales took place, Miss Helen Buckley, Miss Estelle Rose, Miss Roosevelt Fuller, Mme. Weiss and Mrs. Katharine Hall Thatcher giving the program. Miss Buckley was never in better voice, and certainly could not have had a more appreciative audience, who enthusiastically applauded and encored. This charming artist sang an old English song and a Spring Song of Oscar Meyer with the delicacy and refinement which make Helen Buckley one of the most sought after artists in the country. Miss Fuller's accompaniments one might say are almost unequaled in the city, as she frequently accompanies an entire program absolutely from memory. Miss Buckley discovered a treasure when she found this clever little artist. Miss Rose just returned from a song recital in Wisconsin, delighted her hearers with an excellent interpretation of a song by Denza.

The program was opened by Mrs. Katharine Hall Thatcher, the young violinist, whom many judges declare is the best woman violinist in the city. Her playing of the Fantasie Caprice of Vieuxtemps left nothing to be desired. It was remarkable for brilliance and fire. She plays with deep musical feeling, and gives great promise of a big career. Madame Weiss was an artistic collaborateur and supplied a capital accompaniment.

FLORENCE FRENCH.

E. Cholmeley-Jones' Pupils.

The annual concert by E. Cholmeley-Jones' pupils was given in Witherspoon Hall, Philadelphia, Tuesday evening of last week, and, like former concerts, was enjoyable, reflecting credit on the pupils as well as their preceptor. Interest was added to the occasion by the appearance of Ion A. Jackson, the admired New York tenor, who was at one time a pupil of Mr. Jones. The choir of the Church of the Incarnation, of which Mr. Jones is the director, also assisted. The program was as follows:

Part Song, Spring.....	Macfarren
Chorus of pupils and choir.	
Bass song, The King Is Dead.....	Margaret Ruthven Lang
Mr. Cholmeley-Jones.	
Reverie, Sognai.....	Schir
Mrs. George H. McNeely.	
Songs—	
Am Meer.....	Schubert
An Open Secret (new).....	Woodman
A Dream.....	Bartlett
Ion A. Jackson.	
Song, Invocation.....	Guy d'Hardelot
Miss Cecilia Dresher.	
Ballad, A May Morning.....	Denza
Miss Agnes Snyder.	
Double Quartet, When Golden Day Has Passed Away.....	Fisher
Mrs. Stephen Morris, Miss Snyder, Miss Dresher, Miss M. E. Smith, Philip Le Roy, E. J. Dooner, Thomas E. Baird, Jr., William Ellis Scull.	
Baritone song, Matinata.....	Tosti
Alex. D. Grange.	
Song, Were I a Birdling.....	Holzel
Miss Carrie E. Wischman.	
Duet, Solo Profugo, Martha.....	Flotow
Dr. Jackson and Mr. Cholmeley-Jones.	
A Madrigal.....	Harris
Miss M. E. Smith.	
Tenor ballad, Queen of the Earth.....	Pinsuti
William Fred Nickel.	
Madrigal, Who Shall Win My Lady Fair?.....	Pearall
Choir of the Church of the Incarnation.	
Ballad, Bid Me to Love.....	Barnard
John H. Betts.	
Cavatina, More Regal in His Love Estate (Queen of Sheba).....	Gounod
Miss Snyder.	
Tenor aria, Oh! 'Tis a Glorious Sight (Oberon).....	Weber
Ion Jackson.	

As a closing feature several chorus and oratorio selections were given by all the singers taking part in the concert.

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**CENTRE FOR
MUSICAL ARTISTS.**

**THE NATIONAL FEDERA-
TION OF MUSICAL
CLUBS.**

St. Louis, May 3, 4, 5, 6.

ST. LOUIS, May 6, 1899.

THIS is the age of societies, federations and conventions, especially among women, but it must be many times an inconvenient problem for those who are active in promoting such organizations when asked to tell of the practical good accruing from the meetings.

Especially true must this be with regard to the National Federation of Musical Clubs, which held the first biennial meeting at St. Louis this week. In federating the musical clubs there may be some advantage, as yet ill understood, but the gain to the clubs in general is not perceivable, even the representatives of the few clubs at present affiliated being unable to explain the object of the Federation.

I have interviewed a dozen or more prominent women who were presumably in touch with the subject, and one will say "Don't ask me," another says "I don't know the object," and another, "Fun, I suppose"; and again one will say "To make us acquainted with each other, I guess." In despair I inquire of an official member of the board, and she tells me to get a copy of the constitution. And right here I would say that I have experience the greatest trouble in obtaining reports and definite information.

The women of the Federation forget that one issue of THE MUSICAL COURIER can take the reports of their meetings, with an account of the entire business transacted, and carry it all over the globe. It will go to places that all their circulars will never reach, it will take the reports of their doings to the smaller clubs, of whose existence they are unaware, and to those clubs which are equally unaware of the existence of the Federation.

In one week it can disseminate the news which would cost them months of correspondence, and yet, instead of seeing the advantage to be gained by affording information and help, they seem to think they are conferring a favor instead of receiving one. From the persistent courtesy which I have received from some members of the local board, particularly the second national vice-president (and who had charge of the press on the local board), it would certainly appear as if an organized attempt were made to prevent the proceedings from becoming known, as THE MUSICAL COURIER is the only medium by which the outside world can be informed that, out of a known total of nearly 400 clubs in the country (to say nothing of those very numerous clubs which in a quiet way exist unknown to fame) only seventy-nine had joined the organization.

The object of the Federation was decidedly undefined, and it has not exhibited much strength when clubs attach so little importance to the project; it shows, indeed, a lack of faith in the movement which will be difficult to overcome.

Advancement in music throughout the entire country seems to be the aim of the Federation, although none of the delegates whom I interviewed had sufficiently studied the subject to give a decided answer. The desire to promote art in any form is laudable enough, but how far it is practicable in the present instance is another matter, and I am free to acknowledge after attending all the meetings that suggestions, even from many intelligent, cultured women assembled, resulted in no definite plan.

Mrs. Uhl in the course of her address on Wednesday morning said the value of such an association could not be

overestimated. She spoke of co-operation and of perfect harmony, but she outlined no policy. There evidently is no policy. The main idea appears to be that the meeting is an opportunity for members to talk things over, everything being then left in *statu quo* until the next biennial gathers, not unlikely to work on similar methods. That good might accrue in some form is possible, but it will not be on the lines as at present followed.

The chief argument advanced in favor of the Federation is that by such co-operation it will be possible for the clubs to secure the services of great artists at lower rates than would otherwise be the case. Presumably it is the intention of the larger clubs to do philanthropic work and help the smaller clubs to obtain the privilege of hearing the various artists of distinction. If the large clubs are really desirous of assisting the smaller ones it would not be a difficult matter. The large club needs only to pay the full price demanded, and then the treasury of the Federation could step in and supply the difference between the amount of the small club's ability and the price of the artist. The Federation could commence its philanthropy by utilizing the balance of \$384 at present in hand; it would at any rate supply one "big" artist to a small club. Whether the plan in execution would be as satisfactory as it is in theory is an open question.

If the clubs are coming into the Federation at the rate of 5 cents per capita there ought in time to be a fairly large amount to be disbursed. There are other ways of affording help to the smaller clubs, and at this same meeting Mrs. Frederic Ullman, of Chicago, came forward with practical suggestions as to the help which could be given by accomplished amateurs of the big clubs. She said the experiment of sending amateurs to give recitals, amateurs who were efficient and who were willing to give their talent and time to the cause of music, had been most successful. Of course traveling expenses were paid, but otherwise only a small remuneration was asked. Such a course could bring people of the different cities in touch with each other and so promulgate a love of music which would insensibly help toward a larger development of the art.

The difficulty and objection to this plan would in my opinion lie in the selection of the amateur who, though perfectly willing to comply with the requirements, might scarcely be able to fulfill them. Still such a plan is worthy of consideration and could be worked to mutual advantage if the standard were maintained and only the best selected. The good amateur, as a rule, is the stepping stone to the profession, and I know many professing amateurs who accept money for their services. In the case of the good amateur who loves music and who possesses a sufficiency of this world's goods, she is hardly to be tempted, for the sake of making public appearances, to go to the discomfort of traveling a long distance to benefit a crowd of people who are absolute strangers to her.

While Mrs. Ullman's proposition of the bureau of registration for amateurs willing to render their services for small fee and railroad fare is a step in the right direction, still to what extent the small clubs would adopt or appreciate is very uncertain. It is only right to add that Mrs. Ullman's suggestion was followed once with excellent results, but as the "amateur" sent is accustomed to professional engagements she could hardly be said to have been sent as a legitimate amateur.

But Mrs. Ullman's suggestions allow of expansion, and instead of a bureau of registration for amateurs, why not make arrangements with some of the less known professional musicians, who for a nominal fee, say \$15 or \$20 and railroad fare, would gladly give their services for the sake of the advertisement. Such a plan is feasible if the bureau of registration would place on its books these young, struggling artists who have spent time, money and talent for which there is no present use. If a club cannot stand the nominal expense of \$20, it is not worth dignifying by the name of "club."

The principal object of the Federation seems to be the

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engagement of artists (none but artists of European reputation hold place in the hearts of the federating delegates) for the different clubs, and after two hours of discussion the situation remained precisely as heretofore, no definite conclusion being arrived at.

This engagement of artists is the thorn in the side of the Federation, and the price charged by the managers is the stumbling block. The ideas on the subject were almost as numerous as the delegates, and while some of the St. Louis women were positive that something should be done to secure the great (always the "great") visiting artists, at the end of the discussion the delegates were still as far from a decided policy as they had been at the commencement of the session. This question of visiting artists and their prices is going to be death to the whole project unless some capable woman will take the matter in hand and work it herself. Since the organizing of the Federation sixteen months ago the difficulty of the artists and their prices has been the rock upon which the entire aggregation of clubs has been divided. The difficulties besetting the "artists' committee" are insuperable. First to decide upon the artist to be engaged, then the artist's manager to be reckoned with, and last and chiefly the extent of the expenditure to which the club can go.

Another difficulty is found in the inability of club committees to make arrangements for the year following that which finds them in power. In every club save one there are annual elections, so that what one board decides upon the succeeding board may disapprove. It is therefore impossible for the board of, say, January 1, 1898, to decide what attractions shall be offered for the following season, as the election on May 1 might result in a board of absolutely new directors, who have it in their power to question the engagements made by their predecessors. In this respect it would be well if the clubs all over the country could adopt the rules governing the Fortnightly, of Cleveland, when at the annual election of the board, numbering twelve members, only four retire and four others are elected. In this way there is always a governing body of eight members, who are at liberty to make engagements with artists at any time during the year, the contracts so made being recognized and adhered to. I know this was the case when Mrs. Regina Watson, of Chicago, was engaged December, 1897, to give her lecture at the opening of season 1898.

Why does not the Federation national board decide on a scheme which shall benefit the home artists of each city? There would be some practical use in this. In all divisions of the country can be found many artists whose work entitles them to be classed with most of the visiting foreigners. In St. Louis there are at least six artists who could adequately represent the city and give satisfaction equal to that of any artists in their respective branches of music. There is Charles Humphrey, the tenor, whose really beautiful voice, dramatic power and general musicianship received an ovation at the concert given Wednesday night; Charles Galloway as an organist, it is said, is the equal of any in the country; Ernest R. Kroeger, the composer and pianist; the Misses Schaefer and Miller, whose ensemble playing is unexcelled, and the pianist-composer-organist Alfred Robyn. Miss Jessie Ringen, too, is one of the most charming artists, both to hear and to look at, that it is possible in ordinary circumstances to desire.

Such artists as the above mentioned should not confine their abilities to St. Louis. If the Federation proposes to benefit the musical community at large, why not have such remarkably good artists in the registration bureau, and instead of submitting the "great" visiting artists let the clubs all over the country hear what St. Louis, Chicago, Cleveland, Louisville and other large cities of the Union can produce. There is Mrs. Ford, of Cleveland; there may be others in that city, but outside of Cleveland they are little known; there is Mrs. Jessica De Wolf and Mrs. Yale, of St. Paul, each an excellent artist in her way. Again, we know

but little of the other artists in St. Paul. Louisville has given us Miss Anita Muldoon, whose singing created a furor on every recent occasion; Myron Barnes has established his claim as the representative singer of his city and sung at last night's concert with every success. I have only quoted a few Western artists, just as they occurred to me, but there are many others quite as capable and deserving of recognition.

There is no necessity to quote the Chicago artists, as they are known and appear all over the country and in the make up of the bureau of registration would figure in larger numbers than those of any other city. It is to the class of artist to which I have referred that the Federation should turn its attention. The policy of disseminating music and advancing musical art by means of an occasional appearance, say two in a season (for that is all that most clubs can afford), of two great or presumably great artists is not of any benefit to the community. The appearance of one of these artists takes the form of a sensation, and sometimes hysterical excitement, which is of no lasting nor serious benefit. One appearance of the great foreigner costs as much as six of the American artist who may be able to render really more satisfactory service and to provide more enduring results. These several appearances would serve infinitely better purpose than the solitary concert or recital by some much advertised foreigner.

It certainly cannot be to the general advantage of either professional or amateur if this "specialism" is insisted upon, and any proposition to deal with foreign artists exclusively should be promptly negated. Those very energetic musical dilettante who talk of nothing but the visiting European artists make a great mistake in thinking they are promoting the general industry; on the contrary it tends to demoralization.

* * *

Talk about living at high pressure! From Tuesday until Sunday night have the hours been planned so as to compass as much music and merriment as would ordinarily occur in a month. Whatever may be the shortcomings in St. Louis as an art center, and the disadvantages of living in a city of such conservative propensities, among them cannot be urged lack of hospitality. With truly Southern warmth the women of the Morning Choral, the Rubinstein Club and the Union Musical Club have entertained the delegates at the Federation of Musical Clubs. Nothing has been left undone for the pleasure of the visitors; it is scarcely possible that any more complete program could be arranged.

It was a spectacle of good will and good comradeship on the part of a few St. Louis women, who opened their homes and their hearts and eradicated the memory of the shabby treatment accorded at the place of organizing, sixteen months ago. From the flower decked Union Club (in itself a thing of beauty) to the excursion to the Country Club every detail was carried out perfectly.

As chairman of the local board the value and the kindly spirit of the services given by Mrs. James L. Blair cannot be overestimated. Nothing more generous and spontaneous than her address of welcome was heard at the meetings of the Federation. There was a personal magnetism which immediately arrested attention, and one felt that she was honestly and truly happy to extend the glad hand of friendship to the strangers within St. Louis.

Entertainment began Tuesday night, when a graceful compliment was paid to the Federation by the Philharmonic Society, who invited the delegates to hear Bruch's "Arminius," at which Mrs. Bollman and Mr. Griffith were soloists. Both singers gave satisfaction.

Wednesday morning the proceedings commenced with the meeting of a credential committee, followed at 11 o'clock by the singing of "America" by the entire assembly, after which came Mrs. Blair's delightful address of welcome. Mrs. Uhl's response followed, and then the reports were read. Miss Ione Huse, of the Union Musical Club,

relieved the business of the morning by singing "Love's Philosophy," and after the credential committee and the sectional vice-presidents had read their reports a charming finish to the session was found in the piano playing of Miss McNamee, of the St. Cecilia Club, of Rockford, who gave an acceptable interpretation of a rhapsody by Dreyfus. Wednesday afternoon Mrs. A. Deane Cooper, to whom also in great measure is the success of the St. Louis welcome due, opened her charming home for the Rubinstein Club to give a reception to the visiting delegates. There were about 500 people present, who were entertained with a good musical program, to which Mrs. Cooper contributed a number, singing Liszt's "Lorelei." The talented hostess, who is noted for her hospitality, is also an accomplished musician, having a voice of much compass and sweetness, which has been carefully trained. Mrs. Cooper is one of the principal workers in the cause of music in St. Louis, and her home is one of the artistic rendezvous of the city. At the conclusion of the Rubinstein Club program, in which principally members took part, Miss Anita Muldoon was introduced, and, in response to many urgent requests, sang several songs by Chaminade and Henschel.

Wednesday night the St. Louis professional musicians tendered a concert to the Federated Clubs. The program, except that Alfred Robyn did not appear, included the best artists of the city, and a more thoroughly representative and enjoyable concert was surely never given. For all around excellence it was deserving of the highest praise. Difficult would it be to say on whom the chief honors were bestowed.

Charles Humphrey, the tenor, who should extend his territory and give other cities a chance of hearing him, made a remarkable success. His voice is of wonderfully pure quality, his interpretation cultivated and refined. Mr. Humphrey phrases admirably and gives a wealth of tone color to all his selections. There is something more than mere voice, there is the intelligence and the artistic skill which are found in most famous singers. In both the French and German songs his diction is excellent, the Brahms number revealing Mr. Humphrey's voice to especial advantage. His work is characterized by good taste throughout.

In George Vieh, who opened the program, St. Louis has an artist of worth and accomplishment. He may be called a disciple of Victor Ehling, also of St. Louis, as much of his education was obtained from this clever teacher. Mr. Vieh gave an enjoyable performance of the Chopin Fantaisie, op. 49, and was enthusiastically applauded. Signor Parisi, the violinist, gave a satisfactory performance of Godard's Adagio and Berceuse and Wieniawski's "Mazurka Russe." In the "Pagliacci" prologue Homer Moore won many admirers, his voice and style being well adapted to the composition.

In Miss Jessie Ringen was found one of the greatest favorites any city boasting such a charming singer could reasonably congratulate itself on. There is a delicious repose about her manner of taking the stage which is novel and refreshing. She is very handsome, has a voice of sympathetic sweetness and is withal an artist in every sense of the word, but I like her English better than her French or German. The only other vocal soloist, Miss Mary Norris Berry, the young soprano of St. Louis, was ill advised in choosing the aria from "Herodiade": something simpler would have served to display her really beautiful voice to better advantage. The work is so intensely dramatic and therefore is not suitable for Miss Berry, whose voice is decidedly of the lyric order. In lighter compositions I can fancy this young artist would be thoroughly satisfactory, but she should eschew heavy scenes. Miss Marion Ralston played the Prelude in F major and Nocturne in D flat of Chopin, and Raff's "Rigaudon." The last number is wearisome enough when played with clean technic, but when the rhythm is obscured and the majority of the passages blurred it becomes a downright bore, and one

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came to the conclusion after hearing it on Wednesday that unless it can be played clearly and cleanly it is best left alone. Miss Ralston's playing of the Chopin numbers was cold and correct.

If the program erred it was on account of its length, for by the time Miss Kunkel appeared to play her violin solo, people were getting impatient, as the hour for the reception to Mrs. Uhl had long passed. Miss Kunkel is a capable violinist and displayed good technic and facile execution, but to play the adagio and finale of the Max Bruch Concerto was a mistake after so long and heavy a program. A number calling for special mention was the Bach triple concerto for three pianos and played by Mrs. Florence Wyman Richardson, Miss Schafer and Miss Miller. These three pianists gave a perfect ensemble; in any respect the performance could not have been surpassed. Each artist is a soloist of distinction and each is sufficiently artistic to sink individuality and work for the success of the composition.

The concert closed with the quintet from the "Meistersinger." The accompanist, A. I. Epstein, forgetting that self-abnegation is one of the duties of an accompanist, in several instances nearly spoiled the singer's efforts by his very loud pedaling. It seemed at times as if the positions were reversed, Mr. Epstein being the soloist, while the singers were mere accessories. The following is the program of Wednesday night:

Fantaisie in F minor, op. 49.....	Chopin
George C. Vieh.	
Adagio Pathetique.....	Godard
Berceuse de Jocelyn.....	Godard
Mazurka Russa.....	Wieniawski
Signor Guido Parisi.....	
Prologue, Pagliacci.....	Leoncavallo
Homer Moore.	
Concerto in D minor for three pianos.....	Bach
Mrs. Florence Wyman Richardson, Miss Schafer, Miss Miller.	
Spring Contrasts.....	Alliteen
Air du Sommeil, from Psyche.....	A. Thomas
Es Blintz der Thau.....	Rubinstein
Miss Jessie Ringen.	
Prelude, F major.....	Chopin
Nocturne, D flat major.....	Chopin
Rigaudon.....	Raff
Miss Marion Ralston.	
Le Bruit des Chants (S.gurd).....	Reyer
Meine Liebe ist Grün.....	Brahms
Charles Humphrey.	
Aria from Herodiade.....	Massenet
Miss Mary Norris Berry.	
Adagio and Finale of First Concerto.....	Bruch
Miss Kunkel.	
Quintet from De Meistersinger.....	Wagner
Miss Berry, Mrs. Ewell Buckner, Messrs. Humphrey, Griffith and Moore.	
Accompanist, A. I. Epstein.	

After the concert a reception to Mrs. Uhl and the delegates was held.

Thursday morning the Federation did not appear in such large numbers at the beginning of the session, and the reading of the reports was continued and the discussion on artists ensued.

The music of Thursday morning included a Chopin Ballade, played by Miss Edna Bunn, of Decatur, Ill., who was satisfactory, and a group of piano numbers by Miss Lois Adler, of Chicago. The latter young artist is known throughout the West as one of the most cultivated members of the Amateur Club, and was received with much favor. Miss Caroline Radecke, of Rockford, was the vocalist of the first session, singing "All the World Awakes To-day," by German, and Bohm's "Thine Only."

Miss Radecke is also a well-known and favorite singer of the West, who recently gave a recital at Mr. Baird's studio, in Chicago, and earned much praise for her conscientious work and brilliant voice.

The second session commenced with short papers, followed by an informal discussion on club methods, after which Mrs. J. L. Meek, of Knoxville (Tenn.), sang "Nobil Signor." Mrs. Meek has a nice voice, and is evidently earnest and enthusiastic.

Thursday afternoon Mr. Krehbiel gave a lecture on "Folksong in America," under the auspices of the Wednesday Club, who took this opportunity of joining hands with the three musical clubs to do honor to the visiting delegates. Mr. Krehbiel's lecture was illustrated by Mrs. Krehbiel's singing of the various folksongs. I like Krehbiel; he has such a good-natured way of telling us that we are all ignoramuses and that he has nothing more to learn.

The interest of the afternoon, however, centred in Alfred Robyn, who improvised on a complicated theme or a folk song, given by Mr. Krehbiel. It was simply marvelously treated by Robyn. He went directly into the subject without playing it once as a prelude to his performance. Krehbiel played the motif. Robyn, after the lapse of a minute, with masterly command of the piano, gave us a fantaisie, a number of variations, a fugue, in which the three parts were as distinct as if he had had months of study on the composition.

Both in tone color and form the performance was remarkable; as an exhibition of skill it was the most interesting heard during the entire week. The harmonic changes, the gradations of tone employed, the brilliant scale passages were all worked up to a dramatic climax, and Robyn ended his improvisation to receive the greatest applause of the afternoon.

At the conclusion of the Krehbiel-Robyn performance the Wednesday Club (which, by the way, is a literary club) entertained the musical clubs and delegates informally with an additional treat in the way of songs from Miss Anita Muldoon, of Louisville, who was decidedly the favorite visiting artist of the convention.

From the Wednesday Literary Club we returned to the Union Club Hall for the balance of the afternoon, where a concert by representatives of federated clubs was in progress. A quartet from the Rubinstein Club, of St. Louis, gave the first number; Mrs. De Wolf, of St. Paul, and Mrs. Talbot, of Dayton, sang numbers by Schubert and Henschel; Miss Mabel Martin, of Topeka; Miss Gertrude Brannigan, of Davenport, gave interesting piano numbers, as did Miss Uhl, the representative of the St. Cecilia Society, of Grand Rapids. Miss Uhl, the daughter of the president of the Federation, is a young pianist whose work compared favorably with that of any visiting representative. She has excellent style, more than average technic and exhibited throughout her performance most musical temperament. Her playing was artistic and refined, and commendably free from self-consciousness.

A harp solo by Mrs. E. L. Lawrence, of Dayton, Ohio, was also a specially interesting number of the concert.

Thursday evening Union Club Hall was packed to the doors by general public, club women, delegates and their husbands, when the Kneisel Quartet gave the first of two concerts under the auspices of the Union Musical Club. The Kneisels played a terrifically heavy program, which, coming at the end of a tiring day, was exhausting, although the St. Louis people appeared to appreciate. All the same, it is an unhappy fact that I observed several people blissfully slumbering.

Friday morning was given over to pleasure, all business and meetings being suspended to enable delegates to make a visit to the Country Club, thus giving them an opportunity of seeing some of the environments of St. Louis.

Friday afternoon the Morning Choral Club, of St. Louis, gave a concert, with the assistance of Mrs. Rohland's Dominant Ninth, of Alton. In this concert the somewhat musical circumstance of a woman conductor was the unique feature of the afternoon. Mrs. Rohland, the organizer of the Dominant Ninth, is also the conductor and has trained her women's chorus from the beginning. She has about fifty voices admirably schooled and under control, who obtain capital effects. Their attack is good, the shading and phrasing all that can be desired, and by her personality she succeeds in rousing the people under her direction to the best work.

In Mrs. Rohland the Alton people have an artist amateur who is disinterestedly working in the cause of music. Time, money and ability are devoted to the furtherance of art in her own town and in St. Louis. One observes immediately that in Mrs. Rohland there is not only genuine enthusiasm, but also a reverence for art inseparable from an intelligence so thoroughly trained and cultivated. She evidenced her high ambition in the production of such a complicated, difficult work as the Brahms Rhapsody for contralto solo and chorus and which received a very commendable interpretation.

The Morning Choral Club, of St. Louis, of which Mrs. James Lawrence Blair is president, has as conductor Ernest Kroeger, equally known to fame as conductor, pianist and director. The club is indeed fortunate that possesses so eminent a musician, and shows the result of Mr. Kroeger's training by a very finished ensemble.

The Morning Choral Club has, during its existence of eight years, been a bright and shining example to other clubs all over the country. There is no such club in Chicago, where the musicians and amateurs outnumber those of the Missouri city in a proportion of about five to one. For good work and real musical interest the St. Louis Morning Choral Club stands unique. One can understand such a club as this being of benefit to the general community, because its programs are always interesting, the voices are well balanced, and for the most part the active members (numbering fifty-six) are capable amateurs. Much care is exercised in the election of the active membership, so that nothing but satisfactory results can be obtained. The interests of the organization are evidently very dear to the president, to whose indomitable energy and executive ability the club owes much of its present prosperity.

The choral numbers at Friday's concert included Hawley's "Spring Song," Mendelssohn's "Ride of the Elves" and Sullivan's "Lost Chord." The Morning Choral Club also took part with the Alton Dominant Ninth in Massenet's "Souvenez bons" and in the Brahms Rhapsody. There was a noticeable finish in all the choral work, and as a specimen of women's voices in ensemble it would be difficult to surpass.

Mr. Kroeger also appeared as soloist, playing Mendelssohn's Prelude and Fugue, op. 35; two waltzes of Brahms', Schumann's Romanze in F sharp, and the Chopin Scherzo, op. 31. In all these selections he displayed his thorough knowledge of the characteristics of the different masters, his playing of Brahms or Chopin being equally acceptable. Mr. Kroeger is a brilliant executant, who gives one the impression of being always and entirely exact.

If he would add to his playing a little of the temperament which is observable in his composition, he would make his performance doubly interesting. At present it is very perfect, but somewhat cold. For his second number Mr. Kroeger played the romanze and finale from his own concerto (E flat), in which he was accompanied on a second piano by W. W. Stockhoff. This proved a delightful performance and was received with much enthusiasm by the immense audience.

The remaining soloist, Miss Jessie Ringen, who sang the contralto parts in the Massenet and Brahms numbers, was also heard in Stern's "Oh, For a Day of Spring" and Godard's "L'Amour." Of all St. Louis' representative musicians Miss Ringen was evidently the most popular, as her many appearances on the programs indicated. It can be said for her work in its entirety that in every number the same earnest musicianship, refined method and artistic feeling are noticeable. Her full, rich voice and her devotion to every detail required in the performance of her songs are among the best remembrances of the week in St. Louis.

Friday evening the concert by representatives of the federated clubs, while not as well attended as preceding events, yet proved very pleasurable, displaying the visiting delegates to good advantage. Miss Schade, of Fort Wayne, opened the program, playing MacDowell's "Etude

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de Concert," "March of the Dwarfs," by Grieg; Liszt's "Le Rossignol" and Waltz, by Moszkowski. Miss Schade made a good impression by her careful performance. Miss Caroline Harter and Miss Florence Wade Jones were very successful in a duet for piano and violin, and were not only pleasing to the ear but to the vision, being somewhat reminiscent of a Jan Van Beers study.

Mrs. Harry Lee Williams, of Chicago, contributed a Chaminade song, which was followed by a very long uninteresting trio of the same composer, played with much more care than it merited by Mrs. Pedersen, of New York; Mr. Anton and I. Schoen. The big work of the concert was Gounod's "Messe Solennelle," with Miss Kalkman, Mrs. Bousack, Miss Ringen and Mrs. Buckner as soloists, the Union Musical and Dominant Ninth clubs supplying the chorus work, all under the direction of Mrs. C. B. Rohland. In this great work the entire forces did surprisingly good work, all the singers acquitted themselves admirably. Mrs. Rohland, as in the afternoon, proved her worth as a leader, but she is mistaken in directing the solo parts, it is embarrassing for both audience and singer; beyond this slight criticism, however, there is nothing but praise. If there were a Mrs. Rohland in every city there would be more interest in music! The elevating influence of such a woman is of incalculable benefit. The remaining numbers were piano solos by Mrs. Will Owen Jones, of Lincoln, Neb., and a group of songs by Myron E. Barnes, of Rockford (representing the Mendelssohn Club of that city), who was ably accompanied by Mrs. Chandler Starr. Possessing a very musical voice, with quite powerful, Mr. Barnes' work bears the stamp of good training, but he should guard against a slight tendency to facial distortion. His selections were in excellent taste, and although differing in character were each given a noteworthy interpretation, gaining for him well deserved recognition.

Saturday morning, the last of the convention, the delegates were remarkable for nothing so much as tardiness. It might have been the fatigue consequent upon the incessant round of amusement and meetings, but the opening number, by Miss Edna Brown, of the Rockford Liebling Club, was played to quite a small audience. Miss Brown is the representative of the Liebling Club, which was organized in honor of the Chicago pianist-composer Emil Liebling. The membership numbers thirty. Miss Brown played a minut by Beaumont and was much applauded.

After this came the report of the nominating committee, and then the important business of the morning—the election.

The want of law and order in a woman's organization was never more plainly evidenced than at the election, which was postponed until the very last day of the session, at which time interest in the business part of the meeting had been obliterated by the various entertainments and receptions obtaining all the week. It rather looks as if the federating ladies, though strong in numbers (considering the few clubs affiliated), are strong in little else that can insure success, and dreaded the ordeal a business meeting would entail. At the initial session on Wednesday a certain thoroughness of purpose was observable in some few of the delegates, who seemed animated with a hope of really awakening musical interest throughout the country. This very excellent and commendable spirit for some mysterious reason became less and less noticeable. It may have given way to the exigencies of fashion and become lost sight of in the contemplation of the variety and gorgeousness of the costumes. Whatever the reason little interest was taken in the business of the Federation when the last day of the session arrived.

That woman can succeed in co-operating was certainly not shown at the Federation business meeting Saturday morning—in fact, one is inclined to state the belief that capacity for organized action is wholly wanting in women, judging from the election, when, in addition to the two tickets presented, about thirty different nominations for offices on the national board were made from the floor. The result was highly confusing and afforded some of the delegates considerable diversion. The re-election of presi-

dent was practically unanimous, as the various nominees withdrew their names; therefore Mrs. Uhl serves another two years. Few changes of importance occurred except in the case of the first vice-president, and in this a surprising degree of animus was shown.

There may be a lofty, earnest purpose, a reverential regard for music and a desire to make this a "musical nation" among a few of the cultured women, but a great number are animated by nothing except their own personal aggrandizement, and this was the uppermost feature of the election. Sheer inability to grasp the essential points of a co-operative movement is possibly the reason the common good is forgotten in a woman's convention. Only the individual benefit is aimed for, women, as a rule, being unable to take more than a merely personal view of a subject. I am aware that there are notable exceptions, but they were not allowed to shine at the Federation.

The extraordinary turn which took place in the election of vice-president showed that very pungent, telling canvassing had been done. In a systematic, underhand manner a scheme had been planned and carried out which resulted in placing the Cleveland delegate in the position which Mrs. Chandler Starr had occupied, and one which, in face of the most strenuous opposition from every quarter, she had held with dignity and power. It must not be forgotten that during the first six months of the Federation's existence upon Mrs. Starr, as vice-president, had rested the burden of bringing to a satisfactory issue the entire organization, Mrs. Uhl, the president, being obliged to remain in Europe.

The office was evidently no sinecure, as rumors were rife of quarrels between members of the board, notably those in Cleveland and St. Paul, and it must have taken tact, diplomacy and good temper to so straighten matters in order that Mrs. Uhl should, upon her return, find matters working harmoniously and well. As an executive officer Mrs. Starr proved her worth, and although not so much to the fore in platform talking as the Cleveland delegate, still her conduct of a very trying position under extraordinarily adverse circumstances, justifies the opinion that the Federation electors made a mistake in being seduced by any specious invitations and other enticing possibilities to select another vice-president in place of Mrs. Starr.

The Cleveland delegate is evidently most ambitious for honors, showing this plainly by declining to serve on the board in any capacity than that of vice-president. Her friends were many and active, and scattered throughout the assembly, so that her appointment could scarcely be dignified as a representative election.

The carrying out of this Federation presents multitudinous difficulties which will require careful consideration, but the best interests will not be served if such a capable woman as Mrs. Starr is allowed to secede. In all fairness it may be stated that not once during the entire convention was reference made to the work done by the Rockford delegate, or the result might have been different.

Had the delegates been informed of the energy, time, thought and correspondence which Mrs. Starr must have given the Federation to have rendered it possible for thirty clubs to be represented when Mrs. Uhl took over the organization, a spirit of gratitude alone would have prompted the re-election. The continuance of the Federation is not in any way assured, and how the organization has benefited by the change of officers is not discoverable, as it is owing solely to Mrs. Chandler Starr's practical judgment that the Federation enjoys even its present position. It is somewhat ludicrous to reflect how invariably an election at a feminine convention results in the defeat of the one woman who has done most toward obtaining success.

This convention was a sort of perpetual reminder that the attempt at combined action on the part of women is dangerous, and will frequently end in disaster to the cause which they are advocating. That male help, either in suggestion or in action, was regarded as necessary by some of the delegates, was shown in the fact that they brought their husbands along. Is it not, too, of recent date that a body of eleven St. Louis women, bearing highly respectable names, were so discomposed at the idea of formulating a few sentences of expostulatory protest that it was found

necessary to secure the services of a professional man to couch properly, word artistically, and what more was required.

While the election was in progress Miss Oakley sang a pretty song, which Clarence Lucas, of London, had dedicated to her. After this the Federation got to the promised "New Business," which proved to be nothing but papers on club methods. Some impromptu speeches were made, all of which were absolutely and directly opposed to each other. Mrs. P. Moore read a paper on club methods in general, which was utterly useless so far as the Federation was concerned.

In the course of her address she implied that a woman cannot live without a club—in fact, that a woman cannot live without a place where she can exchange views about milliners, dressmakers and bargain counters. Not that Mrs. Moore expressed her views in these exact terms, but she said a club was a powerful factor in a woman's life. After this one ceases to wonder at the frequency of divorce.

After several more "five minute papers" came a splendid relief in the shape of a duet for two pianos by the Misses Miller and Schaefer, who played a clever arrangement of an original novelette by Miss Harriet Sawyer, the young St. Louis composer. The composition is distinctly above the average, and the artistic interpretation it received at the hands of two such capable pianists rendered it very acceptable as a concert number.

At the close of the performance discussion was again resumed; suggestions came from nearly all the women; they were prolific in suggestion and running over with ideas, but when the convention closed to what did it all amount? There had been much talk and absolutely nothing done. The one momentous question was still unanswered. Some few earnest people like Mrs. Starr really believed in the possibilities of the Federation if worked upon proper lines. A strong, clever delegate was Miss Adelaide Carmen, president of the Ladies' Musicales of Indianapolis. She is quite young, but in the course of a most able address spoke with positiveness of the need of such a federation and what it might accomplish. She created a most favorable impression by her direct, clean cut speech and sensible method of expressing her ideas. If the Federation lives (and of this many people have their doubts) Miss Carmen will prove one of the strongest leaders it possesses.

Miss Adella Prentiss, of Cleveland, a very talented young pianist who, however, did not appear on any musical program, spoke at length on the constitution and rules of the Fortnightly Club, of Cleveland. She offered the most feasible and adaptable suggestions heard at the convention, telling how the standard of club life could be raised, and answered all questions relative to the practical manner of conducting clubs in a manner to show her acquaintance with the subject was the result of experience. There is no gainsaying that the Cleveland Club is the most progressive and wealthy of the Federation, and it has also the largest membership.

Miss Isabelle Hill, of Denver, is also a power to be reckoned with. Her attitude is aggressive, and at times she spoke some plain truths, which threatened to have the effect of making some of the delegates utilize their thinking powers. In a terse way she silenced the delegate who asked piteously what was to be done when drones got into a club. "Get rid of them," said Miss Hill. There are some clubs that I wot of that would disband altogether if such advice were heeded.

Mrs. Pedersen proved an efficient member of the board as corresponding secretary, and Mrs. Napoleon Hill, of Memphis, was one of the most popular women at the convention. She bought no less than eleven Southern clubs, and if by any chance she had not been re-elected it is certain those clubs would have seceded, so strong is her influence in the Southern States.

Mrs. West, the very popular president of the Mendelssohn Club, had many good suggestions as to the management of artists, as had Mrs. Warren, of Chicago.

Much discussion at the last session was aroused over the possibilities of assisting the masses in the matter of providing music; it brought some very decided statements as to

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results already obtained. Mrs. Ellison, the able recording secretary, told of the help afforded by her club at Fort Wayne, which sends three of its members to go the rounds of the hospitals and cheer the invalids with music. She also spoke of the clubs visiting different parts of the State, giving free concerts, and to foster a love of music in the less fortunate mortals.

Miss Lillie D'Angelo Bergh, of New York, begged the club presidents present to profit by the lesson of practical philanthropy gained by hearing Mrs. Ellison's paper and hoped each club would remember the less fortunate members of the community at large in the musical scheme for the year.

The names and delegates, with their respective clubs, are as follows:

Beethoven Club, Memphis, Tenn.—Mrs. Napoleon Hill.
The Cecilia Club, Slater, Mo.—Miss Gertrude Watt, president; Miss Rogers.
The Dominant Ninth of Alton, Ill.—Mrs. Wead and Mrs. E. M. Bowman.
Fortnightly Musical Club, Cleveland, Ohio—Miss Prentiss, Miss Florence Wade Jones.
Friday Musical Club, Boulder, Col.—Mrs. Charles Farnsworth, president.
Ladies' Harmonie Society, Davenport, Ia.
Ladies' Friday Musical, Jacksonville, Fla.—Mrs. Charles Davies.
Ladies' Musical Club, Sedalia, Mo.—Mrs. William D. Steele, president; Miss Jessie Smith.
Ladies' Musical Club, Tacoma, Wash.—Mrs. Harrison G. G. Foster.
Ladies' Musical Club, Topeka, Kan.—Miss Mabel Martin, appointee; Mrs. Frank E. Ware.
Liebling Club, Rockford, Ill.—Miss Norma Thurston, president; Miss Edna Brown.
Ladies' Musicals of Indianapolis, Ind.—Miss Adelaide Carmen, Mrs. A. M. Robertson.
Matinee Musicals, Lincoln, Neb.—Miss J. W. Ringer, president; Mrs. A. S. Raymond, alternate; Mrs. E. Lewis Baker.
Mendelssohn Club, Rockford, Ill.—Mrs. Elliott S. West, president; Miss Caroline Radecke.
Monday Musical Club, Belton, Tex.—Miss Pearl Embree, president; Mrs. Eugene E. Davis.
Morning Musical, Fort Wayne, Ind.—Mrs. F. H. Meyers, appointee; Mrs. Frank E. Stonder.
Morning Choral Club, St. Louis—Mrs. W. C. Little, appointee; Miss Grace Taussig.
Musical Culture Club, Decatur, Ill.—Miss Maud T. Barrons, president; Miss Edna Burn.
Musical Students' Club, Davenport, Ia.—Miss Gertrude Brannigan.
Morning Etude, St. Louis—Mrs. C. H. Stone, president; Miss Julia Kroeger.
Piano Club, St. Louis—Mrs. Claflin Allen, president; Mrs. Halsey C. Ives.
Rubinstein Club, St. Louis—Mrs. Charles T. Clark, appointee; Miss L. Reed.
Saturday Musicals, Owensburg, Ky.—Miss Erminie Monarch.
Schubert Club, St. Paul—Mrs. Jessica De Wolf, Mrs. Henry Downs.
Schumann Club, Rockford, Ill.—Miss Eunice Woodruff, president; Miss Mary A. Walton.
Schumann Club, Fergus Falls, Minn.—Mrs. E. L. Hilton, president.
Schubert Club, Tyler, Tex.—Mrs. L. L. Jester, Miss Bonner.
St. Cecilia Club, Rockford, Ill.—Miss Bessie McNamee.
St. Cecilia Society, Grand Rapids, Mich.—Mrs. Charles Bert Kelsey, president; Mrs. E. R. Carpenter.
Treble Clef Club, Mattoon, Ill.—Mrs. William Duane, president.
Tuesday Morning Musical Club, Knoxville, Tenn.—Mrs. John L. Meek.
Tuesday Musical Club, Denver, Col.—Miss Isabel Hill, president; Mrs. F. F. Shamon.
University Choral Union, Columbia, Mo.—J. C. Jones, appointee; Miss Gertrude Ammerman.
Union Musical Club, St. Louis—Mrs. B. J. Taussig, appointee; Miss Harriette Sawyer.
Women's Musical Club, Columbus, Ohio—Mrs. Abram Brown.

The Northern middle section has the largest number of clubs, and yields the largest amount of money to the Federation. It includes Chicago, St. Louis, Indianapolis, Rockford, Sedalia (Mo.), Alton, Grand Rapids, Davenport, Rockford, Fort Wayne and several smaller towns. The Eastern section does not view the Federation with favor, and makes a very poor showing. The Southern section has come in through the untiring efforts of Mrs. Napoleon Hill, and the Western and Northwestern section have yet to be aroused. The next place of meeting will be at Cleveland in 1901.

The following was the result of the election:

President—Mrs. Edwin F. Uhl, Grand Rapids, Mich.
Vice-President—J. H. Webster, Cleveland, Ohio.
Recording Secretary—Mrs. Thomas L. Ellison, Fort Wayne, Ind.
Corresponding Secretary—Mrs. James Pedersen, New York.
Treasurer—Mrs. John Leverett, Alton, Ill.
Auditor—Mrs. Russell P. Dorr, St. Paul, Minn.
Sectional officers—Eastern section, Mrs. Curran, Englewood, N. J.; Vice-President; Mrs. Battin, Newark, N. J., and Mrs. Wardwell, Danbury, Conn., directors. Northern middle section, Mrs. Frederick Ullman, Chicago, vice-president; Mrs. Helen Storer, Akron, Ohio, and Mrs. Margaret Downs, St. Paul, directors. Southern section, Mrs. Napoleon Hill, Memphis, vice-president;

Mrs. Charles Davis and Mrs. Eugene F. Verdery, Augusta, Ga., directors. Western section, Mrs. David A. Campbell, Lincoln, Neb., vice-president; Mrs. J. W. Handt, Topeka, Kan., and Mrs. Charles H. Farnsworth, Boulder, Col., directors.

The convention closed with the concert given by the Kneisel Quartet, when Mrs. Hadden Alexander was soloist. The New York pianist has been much admired at the convention, and proved herself in every way an artist worthy to be placed on the best programs.

The addresses of the presidents of the local and national boards will be published in the next issue of THE MUSICAL COURIER.

FLORENCE FRENCH.

NOTE.—Any further information which it is desired to make public, reports or addresses from delegates or national board can be addressed to Mrs. Florence French, 224 Wabash avenue, Chicago.

Hanchett.

Dr. Henry G. Hanchett is at home again after his recent Southern trip, and is at work making up engagements held in abeyance during his absence. He speaks in glowing terms of his reception by old friends and pupils as well as by the public at every point visited by him in Florida, South Carolina, Georgia, Alabama, Mississippi, Tennessee, Kentucky and Virginia. At Lynchburg, Va., he played at the Randolph-Macon Woman's College, which is a short distance from the city. To accommodate the citizens who wished to hear his recital a number of special trolley cars had to be run to the college. The college hall was crowded, every available extra chair being in use, and the entire audience remained till the last note of the two-hour program. We reprint just a few extracts to show how the press viewed the recitals:

Next came Dr. Hanchett's first solo, and those whose ears are not attuned to classical music vied with those who are in giving him the recognition his art deserves.—*The De Funak (Fla.) Breeze*.

These analytical recitals by Dr. Hanchett are the finest musical features ever offered in the history of the Florida Chautauqua.—*The Daily News, Pensacola, Fla.*

Dr. Hanchett is at once a brilliant and expressive pianist; both master of technic and lover of his soulful art. One was swept far, far away to hear the great singing, sorrowing, soaring death of Isolde, and listened with strained ears to the parting, breath-like quiet waves tapping the sands after a storm. This selection was magnificently played and felt. (Isolde's Liebestod).—*The State, Columbia, S. C.*

In his rendition of Isolde's "Liebestod" Dr. Hanchett reached the climax of his power, and with a magnetism unexplainable he held his auditors spellbound until the last note trembling died away.—*The Journal and Tribune, Knoxville, Tenn.*

Miss Shannah Cumming.

Miss Shannah Cumming sang in Northampton, Mass., recently, and a local newspaper thus commented upon her success:

Miss Cumming excelled any soprano we have had here in recent years. She has a voice of beautiful quality, clear and sweet, and her singing was all that could be desired. Her solo number, Händel's "Qua far Faletta," was very finely rendered, and completely captivated the audience. In response to an encore she sang Becker's "Spring Song," playing her own accompaniment, and no part of her solo work was more appreciated than this light number. Her singing in the "Battle of the Huns" was soulful, and her voice was equally adapted to the pathetic and dramatic passages. We hope to hear her again.—*The Gazette*.

A Successful Galloway Pupil.

Miss Caroline Post, contralto, whose beautiful voice and method have been so much admired recently, is another successful singer from the studio of J. Armour Galloway. Miss Post gave a recital at the Pavilion Hotel, Staten Island, May 3, and received the following complimentary press notice:

The musicale given by Miss Caroline Post on Wednesday evening at the Pavilion Hotel, was one of those rare events which linger long in the memory of all who have an appreciation for the highest kind of musical art. Miss Post in her singing was exquisite, and notwithstanding she has been held in the greatest esteem she has on this occasion added to her well deserved prestige. The people of Staten Island have reason to be proud of Miss Post.—*Richmond County Herald*.

Mme. Geneva Johnstone-Bishop will pass the next year in California. She has opened a studio in the Blanchard Music Hall, Los Angeles. Madame Bishop will sing in the Wichita Music Festival May 31 and June 1 and 2, and then return to Los Angeles.

Some Pupils of Madame von Klenner.

THE pupils of Madame von Klenner continue to meet with success and approbation. Miss Bessie Amelia Knapp gave an exacting recital at the home of Mrs. Enos V. Wood, 1068 Park avenue, on May 16. She was assisted by Otto Balzer, violinist, and Mrs. T. Elliot Hines, accompanist. Miss Knapp is a fair exponent of the Viardot-Garcia method, in which she was so thoroughly grounded by her teacher. The *Mail and Express* contained this notice:

A musicale was given last evening at the residence of Mrs. Enos V. Wood, No. 1068 Park avenue, by Miss Bessie Amelia Knapp, assisted by Otto Balzer, violinist, and Mrs. T. Elliot Hines, accompanist. Miss Knapp sang charmingly songs of Gounod, Chaminade, Denza, Klein and others, and Mr. Balzer played the *Prise Song* from the "Meistersinger," a mazurka by Wieniawski and a berceuse by Godard. Mr. Balzer and Mrs. Hines played Grieg's piano-violin sonata in G minor. The patronesses were Mrs. Richard Delafield, Mrs. George Greave Merrill, Mrs. William Kent, Mrs. Walter H. Lewis, Mrs. Enos V. Wood, Mrs. John H. Knapp, Mrs. Charles B. Alexander, Mrs. Frank M. Avery and Mme. K. E. von Klenner.

The entire program was this:

Violin and piano, <i>Sonata in G minor</i> , op. 13.....	Grieg
Songs—	
<i>Sunrise</i>	Wekerlin
<i>As Roams the Bee</i>	Massac
<i>Dreams</i>	Chaminade
Violin, <i>Mazurka</i>	Wieniawski
<i>Berceuse</i>	Godard
Aria, <i>Cavatina, from Queen of Sheba</i>	Gounod
Songs, with violin obligato—	
<i>In Autumn</i>	Weil
<i>Spring Song</i>	Weil
<i>Your Voice</i>	Denza
Violin, <i>Prieslied aus Die Meistersinger</i>	Wagner-Wilhemj
Songs—	
<i>My Love Is Like a Red, Red Rose</i>	Klein
<i>Hai Lul</i>	Viardo
<i>Ich Liebe Dich</i>	Förster
<i>Coquette</i>	Chopin-Viardot

On May 2, at Mauch Chunk, a musicale was given by "Die Lorelei," of which Miss Adelina Laciari is the leader. "Die Lorelei" was assisted by pupils of Miss Laciari, who is herself a graduate pupil of Madame von Klenner, and of Miss Kline, soprano, and Miss Ruddle, contralto, the latter of whom is also a graduate pupil of Madame von Klenner.

The program was composed of selections by Smart, Mendelssohn, Liszt, Delibes, Neidlinger and Mulder.

Another Von Klenner pupil to receive flattering success is Miss Lillian Vernon Watt, who has recently been engaged as soprano soloist at the University Place Presbyterian Church. Her style, phrasing and diction are admirable, and she should have a bright future before her.

St. John's Fifth Annual Music Festival, Providence, R. I.

On the evening of May 11 the fifth annual choir festival of St. John's Church, Providence, R. I., was given under the direction of Choirmaster and Organist William Eccles. He presented an admirable program, and was assisted by T. R. H. Daniels, assistant organist; William L. Sweet, baritone; George R. Spink, tympani, and A. T. Foster's string quartet. Of this event the Providence *Tele-*

The program was given by the full choir of St. John's, an aggregate said in part:

gate of thirty voices, that gave abundant evidence of the magnificent training to which they had been subjected by Choirmaster Eccles, together with such well-known soloists as Mrs. C. E. Blackinton, soprano; Mr. G. F. Wheelwright, tenor; Mrs. C. H. Bosworth, contralto, and Mr. G. L. Paine, basso. The choir of the Church of the Messiah, Olneyville, in goodly numbers occupied the west gallery and assisted materially in the singing of the hymns and the Psalter, the volume of the visiting singers' voices coming out capitally, particularly in the antiphonal parts.

The musical program, as a whole, was varied in scope and a fine example of exalted taste in musical selection. To say that its rendering represented diligence on the part of chorister, choir and soloists is but to faintly suggest the drill necessary to the immensely successful presentation of the program, which characterized this festival. The choir of St. John's has thus demonstrated beyond a peradventure what can be accomplished under able direction in the way of elevating the popular taste and creating a love for the finest of classical music. To all the participants, from Mr. Eccles down, unqualified praise is due.

Xaver Scharwenka, who returned recently from Europe, remains for some weeks at Hardin College, Mexico, Mo., where he supervises the musical department. He will return to Germany in the summer.

1899.

RECITAL TOUR

1900.

TO BEGIN NEXT FALL.

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For Engagements address





139 KEARNY STREET,
SAN FRANCISCO, Cal., May 9, 1860.

YELLOW CRITICISM.

THE time has come when the musicians on the Pacific Coast must bestir themselves and demand that recognition which belongs to them. Despite the fact that there is some splendid work done in the interests of music here, these efforts are veiled, and I doubt very much whether this prosperous condition is known at large. There is a certain skepticism and faint-heartedness prevalent among the members of the profession which create the idea that this coast is yet in its infancy, as far as music is concerned. In fact, I have never dwelt at any place where musicians cultivate so much discouragement and stubbornness as right here in San Francisco.

* * *

If there was only cause for such action, you might excuse it on the ground of love of truth and straightforwardness. But when it is obvious that there is much cause for rejoicing and looking around you see long faces, you necessarily conclude that either the true state of things is hidden or the musicians are so steeped in silurianism, that they refuse to admit the encouraging signs of musical prosperity.

* * *

While recently glancing through a so-called musical column of a weekly paper, I was particularly struck with that silurianism. According to the writer's opinion every teacher here was a charlatan with the exception of a "few" (the few including himself). Among those who were supposed to be unworthy were Messrs. Hugo Mansfeldt and Wm. Piatti, two of the best teachers of San Francisco. Any remarks to the contrary can only be ascribed to professional jealousy. The writer further goes on accusing James Hamilton Howe of having organized the Philharmonic Orchestra for speculative purposes only, while as a matter of fact it is physically impossible to earn a large salary as conductor of a San Francisco amateur orchestra. It is lucky enough if they can make current expenses. Not satisfied with venting his rage on his successful colleagues, this self-appointed public mentor makes cowardly attacks upon young pupils who have just emerged from childhood years and are anxious to gain a foothold. If it had been a public concert, or even a recital to which critics had been invited, there might have been some excuse for public criticism, but these pupils appeared privately before a great artist, whose permission they sought first through their teacher. A great many received complimentary remarks, others were criticised. To divulge these private affairs in a public manner is ruffianism and commonly called a breach of trust, and must be regarded in the same light as the gossip of one who is regarded as the friend by that family whose private affairs he shuns into the streets. While one may be permitted to tell all about a concert given in public, one is not supposed to write abusively about a private recital, where one was accidentally present.

* * *

It is therefore nothing less than superlative "gall" and small selfishness, coupled with yellow envy, that could inspire such vindictiveness and petty rage. That such un-called for "criticism" is honest cannot be considered by any serious person—it is the outcome of personal dislike and should be stamped out.

* * *

Frank Coffin, the best tenor on the Pacific Coast, was also harshly criticised in that same article. It is wonderful how elastic some critics are in the expression of opinion. But a

MME. WIENZKOWSKA,

Sole and principal assistant of CONCERT PIANISTE, Leschetizky in America, intends this Summer to remain in this country, and will receive a limited number of pupils at her summer residence. For full particulars, address until June 1, 147 West 88th St., New York; after that time 31 Niles St., Hartford, Conn.

short time ago Mr. Coffin's voice was excellent—that was when he sang at that writer's concert. Now he suddenly became inartistic; but then he sings at the Tivoli, and the Tivoli does not advertise in the weekly that contains the above writer's effusions. But more of that some other time when I have nothing else to write about.

* * *

In order to present the encouraging state of music on this coast to the world THE MUSICAL COURIER will publish a Special Pacific Coast Edition, wherein all prominent cities on this coast will be represented. Every sincere musician should think seriously of his profession and ask himself whether it is not about time that something is done. The character of the edition is such that every capable musician, irrespective of means, has a fair and square opportunity to be represented, and therefore no one should be unwilling to make this edition a worthy encyclopædia of Pacific Coast music.

* * *

LOCAL HAPPENINGS.

Jacob Minkovsky, who has recently disposed of his opera "The Smuggler's Bride," has gone to New York, and the eyes of his friends are now turned expectantly Eastward in order to watch a new star rise on the firmament of fame. From New York the young composer will go to Milan, where he will endeavor to dispose of a grand opera which is partly finished and to which he intends to put the finishing touches in song-kissed Italy.

Mr. Minkovsky was born in Odessa, Russia, in 1872, studied first in Moscow, then went to Dvorák in New York, who sent him to Hans Richter in Vienna. From there he went to Milan, where he became acquainted with the modern Italian composers and the new school. There, too, he composed "The Smuggler's Bride," which contains the new Italian school of singing and the German school of orchestration. The libretto is not particularly heavy, the smuggler's bride is an emancipated Carmen. From Milan Minkovsky came to San Francisco on a visit to relatives, and also for the benefit of his health. He resided here for several months, during which time he made many friends, who are watching his progress with keen interest. It may also be of interest to my readers to know that before the departure of the young man his engagement was announced with Miss Wanda Galland, an accomplished and prominent young lady, who occupies a respected position in social circles. The wedding is to take place next September, when the young composer will have returned from Europe.

* * *

Two weeks ago I received an invitation to be present at a banquet of the Musicians' Club at the California Hotel. The invitation would have been all right if there had not been a string to it in the shape of a condition to respond to a toast on "The Musical Press." Aside from the fact that I do not like invitations with strings to them, I positively refuse to respond to such a toast—it is too "ticklish" a subject. So I was otherwise occupied that night. But in order to show that I have no ill will toward the Musicians' Club I will append a report of the affair which appeared in last Saturday's *News Letter*. It is difficult to tell whether the writer of it is serious or not, but as I have no other report I am obliged to publish this one. It's good reading at all events:

The Musicians' Club had "Ladies' Night" at the California Hotel on April 26. There was some good eating, "a drop or two" of red, red wine, and some excellent music. Incidentally there was a post-prandial feast and Rosenthal. The dinner was quasi in honor of the great pianist, but he did not taste a morsel nor touch a drop. He was not there. He came after Horace Platt had read his masterly speech; after William Greer Harrison had dilated upon the music of colicky babes in the still small hours of the night, and the reproduction of tone vibrations upon wall paper; after Solly Walter's witty nixum composition, which so shocked the fine sensibilities of my dear friend Prof. Henry Holmes that he shrank like a cloud-darkened mimoza, and trembled like a breeze-kissed aspen. But Rosenthal enjoyed the musical program. Of course there is no such a thing as a "musical program," but the printed program was so

artistically correct, and the long, slender columns of print of the Latin and English languages on the heavy, uncalendered paper were so harmonious that they gave, as it were, a foretaste of the music the program called for. Dr. Stewart is a man of taste. The dinner (in honor of Rosenthal—pardon reiteration) was intended to be feast to, and emblem of, the classical graces. Firstly, "Beauty"—the ladies; secondly, "Music"—Henry Holmes and his Stradivarius, &c.; thirdly, "Science"—Horace Platt; fourthly, "Literature"—William Greer Harrison; fifthly, "Art"—Solly Walter. In sooth, a wonderful quintet—an augmented chord, as Ferdinand Stark would say. That Solly Walter was slightly color blind is no fault of Dr. Stewart's; that Mr. Harrison got off the track, as it were, may be ascribed to the idiosyncrasy of genius—emphatically Mr. Harrison's genius. Otherwise the graces were charmingly represented, and Music covered all with the mantle of ineffable harmony and holiness. The "Stabat Mater," by Verdi, under the direction of Dr. Stewart, was sung by a quartet of professional singers with effective power and sweetness. The same may be said of the rendition of "Laudi Alla Vergine Maria," sang by female voices, and the "Te Deum Laudamus," by the full quartet. After the playing of Beethoven's Sonata for piano and violin in G major, Prof. Henry Holmes lost his righteous wrath over Solly Walter's wit, and played, like the master he is, one of his own compositions and one by Glück. Miss Goldmann accompanied him on the piano, and earned the applause of Rosenthal. Mr. Sabin, the organist of Temple Emanuel, accompanied the singing on the organ, and Mr. Fickensher on the piano. As an illustration of how well trained musicians can render music to make it enjoyable the affair was a great success.

* * *

On Friday, April 21, Irwin Hassell gave a private recital at his residence, which was attended by a few friends of the young student's. Having been asked to express my opinion as to the young man's ability, I will not hesitate to admit that he has more than average talent. Especially when one takes into consideration that he studied only for three and a half years. His interpretation, while not yet imbued with the vigor and certainty of the professional artist, is yet sufficiently pronounced to impress one with the conviction that it is worth while to cultivate the talent of this young prodigy. Therefore it is with satisfaction that I heard that the parents of this young student have decided to send him abroad to study. In passing it may be remarked that unlike other gifted students Irwin Hassell is not sent abroad for the purpose of speculation or grand artistic triumphs, but merely because his friends think it their duty to cultivate his accomplishments. His interpretation of Beethoven struck me as especially intelligent for one with such short experience, and his own compositions possess the flavor of refinement, although they contain yet signs of inexperience which in time will naturally be effaced. It is gratifying to note his enthusiasm in his work and his ambition to learn and observe, for such signs are only found in naturally gifted persons. Too often a prevailing "fad" is confounded with talent. Miss Veva Hassell, while not as accomplished as her brother, played also fluently, and appears to have a fair idea of that which is good in music. Mr. Bacheader rendered a few solos which, although purely impromptu, denote care of execution and good judgment of voice placing. Henry Bettman enhanced the program by playing a violin solo. The program in full was:

Am Schwarzen See.....	Dvorák
Violin Sonata.....	Irwin and Veva Hassell.
Violin Sonata.....	Beethoven
Henry Bettman and Irwin Hassell.	
Selection from the Sea Pictures.....	MacDowell
Veva Hassell.	
Legende	Hassell
Sonata, B flat minor.....	Chopin
Irwin Hassell.	
Violin solo by Henry Bettman.	
Rhapsody No. 6.....	Liszt
Veva Hassell.	
Slavic Tanze, A flat.....	Dvorák
Irwin and Veva Hassell.	

* * *

William Piatti gave an impromptu recital with his pupils in honor of Emil Sauer. Throughout the rendition of the program Mr. Sauer showed considerable interest, making encouraging comments from time to time. After the conclusion of the recital Mr. Sauer made a neat little "speech," in which he paid Mr. Piatti some flattering compliments as to his method of instruction, and congratulated him upon the good work of his pupils.

* * *

One of the most enterprising and ambitious affairs ever presented in San Francisco was the costume recital given by Mrs. Anna von Meyerink at Sherman-Clay Hall on April 20. In fact, the performance was so successful that a repetition was requested and granted. The particular feature



ION A.
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of the program was a one-act opera by Pietro Mascagni, entitled "Zanetto," which was presented for the first time in America. This presentation required the painting of special scenery and the making of appropriate costumes, hence the outlay of considerable money was necessary, aside from the fact that the amount of labor connected with the preparation of such an undertaking is excessively large. Misses Carolyn Roper and Una Fairweather impersonated the characters of Sylva and Zanetto creditably, and their singing of it was careful. However, from an artistic standpoint the presentation of act two, scenes one and two, from the "Flying Dutchman," was the best. Miss Maude Fay sang the part of Senta excellently for one unaccustomed to such work. Edward Marshut as Erik was somewhat nervous, but he proved that he had a tenor voice of some value, which, with the proper training, may develop robust qualities. The Spinning Chorus was particularly well rendered, exhibiting spirit and harmony. Here is the complete program:

ZANETTO.	
Opera in one act by Pietro Mascagni.	
CAST.	
Sylvia.....	Carolyn Roper
Zanetto.....	Una Fairweather
(Pupil of Henri Fairweather.)	
Chorus of Italian peasants, members of the Meyerinck Club.	
The Little Actress and Her Doll.....	
Little Kathleen (member of the juvenile class, first public appearance.)	
Dramatic reading, Faust—A Memory.....	Virginia Drew.
Scene and aria from Mignon.....	A. Thomas (In French.)
Helen Heath.	
Last act from A Doll's House.....	Ibsen
Nora.....	Virginia Drew
Thorwald.....	A. W. von Benzon
Act II., scenes 1 and 2 from Flying Dutchman.....	Wagner (Spinning Chorus and Senta's Ballad.)
Senta.....	Maude Fay
Mary (her nurse).....	Lulu Feldheim
Erik.....	Edward Marshut
Students appearing as Norwegian fisher maidens—Agnes Ahkman, M. Brennan, Hattie Corlett, Cecilia Decker, Estelle Davidson, Bud Friedlander, Helen Heath, Mrs. P. W. McGlade, Mrs. H. J. Merrill, Carolyn Roper, Mrs. F. W. Seibel, Gertrude Sharpe, Helen M. St. Reyner, Myra Vocke.	
Assisting instrumentalists—Arthur Fickenscher, piano; Roscoe Warren Lucy, organ, supported by a string quartet, consisting of Mrs. Grunhagen Gwynne, first violin; A. W. von Benzon, second violin; A. Backmann, viola, and P. Wissner, 'cello.	
While speaking of the Von Meyerinck School of Music I will append here an announcement which shows the true spirit that should control our wealthier residents in regard to the cultivation of true talent. The announcement reads as follows:	
Mrs. Anna von Meyerinck takes great pleasure in announcing that a generous patron of the liberal arts has endowed the Von Meyerinck School of Music with a free scholarship for a dramatic soprano, embracing a complete course in voice culture, dramatic instruction, languages, study of repertoire, &c., for the term of from one to two years, as may be necessary.	
Any young woman having the voice, the temperament and the earnest desire to prepare herself for a career on the operatic stage is eligible, the only conditions attached to this munificent offer being that the student devote her entire time to the work, and conform herself to the rules and regulations in force at the school.	
General good health and physique will be necessarily considered as important points, as well as the education received and knowledge of music. Students being able to play their own accompaniments will receive preference.	
Herman Gans repeated his piano recital upon request last Thursday and showed again that he is a thorough artist. His rendition of the Mendelssohn-Liszt numbers was especially dainty and impressive. He gave this program:	
Chromatische Fantasie und Fugé.....	Bach
Sonata quasi una Fantasia, op. 27, No. 2.....	Beethoven
Adagio sostenuto. Allegretto. Presto agitato.	
Auf Flugeln des Gesanges.....	Mendelssohn-Liszt
Spinnerlied.....	Mendelssohn-Liszt
Nocturne.....	Chopin
Polonaise.....	Chopin
Nachtstück.....	Gensl
Bereue.....	Ch. pli
Militärmarsch.....	Schubert-Tausig

* * *

The San Francisco Philharmonic Orchestra gave the third concert of the first series, which showed improvement throughout. The program was as follows:

Military Polonaise.....	Ch. pli
Transcription, Martha.....	Flotow
Concerto in G for violin, Allegro Andante.....	De Beriot
Miss F. B. Burton.	
Procession, Meistersingers.....	Wagner
Intermezzo (by request).....	Mascagni
Marsch, from Tannhäuser.....	Wagner
Melancolia, for violoncello.....	Schubert
Paul Wissner.	
Entr'acte-Gavotte, for strings.....	Gillet
Waltz, Summer Evening (by request).....	Waldeufel

* * *

Edwin Markham and Henry Holmes gave a private recital at Century Hall last week, at which the following program was given:

Divertimento, Similes, for violin.....	Henry Holmes
Recitations—	
Shepherd Boy and Nieried.....	Markham
A Meeting.....	Markham

Preludio Adagio e Largo Sarabanda, in F.....	Corelli
Fuga in A, for violin.....	Tartini
The piano accompaniment constructed upon the original bass, Recitations—	
by H. Holmes.	
The Invisible Bride.....	Markham
A Look Into the Gulf.....	Markham
Ballade, for violin.....	Alfred Holmes
Recitations—	
The Top of the Hills.....	Markham
A Prayer.....	Markham
Two Norwegian Songs, for viola.....	Kjerulff
(Transcribed with interludes by H. Holmes.)	
Accompanist, Fred Maurer.	

* * *

The Music Teachers' Association of California gave its thirty-third concert at Byron Mauzy Hall on May 4. The following program was presented:

Introduction—Remarks by the President.

Rigoletto..... Verdi-Liszt

by H. Holmes.)

Miss Charlotte Voorsanger.

Viola song, Nocturne..... Kalliwoda

Master F. G. Lyle (first appearance).

Accompanist, Leonora Butler.

Page's Song, Les Huguenots..... Meyerbeer

Mlle. Elena Roekel, pupil of Joseph Roekel.

Consecration of the Flag..... Kohling

(Fahnens-Weihen.)

Miss Jennie Bernstein, pupil of Emilio Crueis.

Song, A Dream..... Bartlett

Mrs. Gertrude Powell, pupil of Madame Roekel.

Menuet à l'Antique..... Paderewski

Leland Roberts.

Duo, two solo violins, piano and strings..... Fauconier

Meditation. Resignation.

Solo violins, Misses M. Abeille and A. Benson; violins, Miss

M. Van Doren and Alfred Lamb; viola, F. G. Lyle;

'cello, R. McLean; piano, Miss Lenora Butler.

Violin solo, Lilies of the Valley..... Bohm

Master Lamb (first appearance), pupil of T. D. Herzog; accom-

panist, Miss Charlotte Voorsanger.

* * *

The Tivoli scored a big hit with the reproduction of "The Geisha." On the opening night the house was simply crowded to the doors, and an enthusiasm prevailed such as is but seldom witnessed here. This grand success may be largely ascribed to the fact that Frank Coffin, the popular and able tenor, made his first appearance on the operatic stage that evening. All his friends were in the audience and of course gave him a rousing reception. To assume that this applause was solely due to the young man's popularity would be a mistake, for his success was an artistic as well as social one. He possesses a tenor of ringing purity and flexibility. His phrasing is clear and emphatic, and, although manifesting the usual weaknesses that characterize the novice, he exhibited much self assertion and confidence in his work. To say that Mr. Coffin forms a most needed and gratifying acquisition to the Tivoli's cast would express the fact but weakly. Among the other members who were greeted with delight were Misses Tillie Salinger, a strong favorite of the Tivoli ever since she became prima donna, and Miss Georgie Cooper, a young soubrette, who gives evidence of considerable talent, both from a musical as well as histrionic standpoint. Miss Anna Lichten, Miss Annie Myers, Edwin Stevens and William Prue were as excellent as ever.

* * *

San Francisco theatre-goers are agreeably surprised in the Southwell Opera Company, which is filling a successful engagement at the Grand Opera House. The chorus of that organization is the best ever heard in San Francisco, and the leading artists are becoming more popular the further the season progresses. While in the beginning the houses were almost empty every evening, lately seats are sold a week in advance, and the smiling countenance of Ollie Morosco speaks stronger than words of the gratifying change which has taken place. The secret for this increase of popular favor lies in the fact that the true merit of the company has been discovered, and this merit was never more striking as in the presentation of Sousa's "El Capitan," which had to be retained for two weeks, and would have been good for another week had not the management preferred to put on "The Little Tycoon," which bids fair to be just as successful as its predecessor. Wm. Wolff, in the title role, was excellent and earned considerable praise from the press for his fine work. Surely anyone who desires to see a flawless performance should not omit to pay weekly visits to Morosco's Grand Opera House.

* * *

Irwin Hassell will give a piano recital at Sherman-Clay Hall on May 25. The reader will find a notice of this young man's work in some other part of this column. It will be worth your while to hear what Mr. Hassell can do.

ALFRED METZGER.

OBITUARY.

Frederick Brandeis.

FREDERICK BRANDEIS, the composer, died Sunday of last week at his home, No. 113 East 122d street, from heart failure, after an illness of one week. He was sixty-four years old. He was born in Vienna in 1835, and came to this country with his parents in 1849. He was educated in the public schools and was afterward sent to Vienna to complete his musical education. Early in life his writing and playing attracted the attention of Theodore Thomas, who offered him a position to play at one of his chamber music concerts. In 1860 he accepted the position of organist of the Church of St. John the Evangelist, which was afterward destroyed by fire. He held a similar position in St. James' Roman Catholic Church. In 1880 he became the organist of a Hebrew temple in this city, and in 1886 was appointed organist of St. Paul's Roman Catholic Church in Brooklyn, a position he held at the time of his death. A widow, two sons and two daughters survive him.

Mr. Brandeis was a composer of unusual merit. He wrote with ease in every form, his piano music and songs being the best known. A piano trio was received with critical acclaim at the M. T. N. A. meeting in this city in 1885. It was played at Chickering Hall, and since then is in the classical repertory. Mr. Brandeis also essayed several large choruses with orchestra and soli. He was an earnest, modest man, keenly alive to newer movements in art. He left many friends.

A Tenor's Suicide.

Pedro Enrique Arencibia, a tenor singer, fifty years old, committed suicide last Thursday night at his home, in New York, by inhaling illuminating gas. He was a native of the Canary Islands, and came to this country twenty years ago. Lately his engagements had been few, and he had been despondent in consequence. Before turning on the gas Arencibia stuffed the keyhole of his door and all the crevices with rags and pieces of paper. He was found dead kneeling beside a rocking chair, as though he had died praying. A letter written in Spanish and addressed to Charles Arencibia, and one in English for the Rev. Edward Kartschmaroff, telling the latter to find a new tenor for his choir next month, were found on the mantelpiece.

Louis C. Elson.

Louis C. Elson, the distinguished musician, lecturer and littérateur, has enjoyed a busy and successful season. Recently he has lectured in Westfield and Amherst, Mass.; Torrington, Conn.; Dorchester, Mass.; Vassar College, Cornell University, Brooklyn Institute, Newcomb College (New Orleans), Wilson College and Boston University. Last Monday evening Mr. Elson appeared before the New York Florists' Club. This fascinating and learned lecturer refutes the theory that music critics are failures as lecturers.

WANTED—A piano teacher, Leschetizky method, to take charge of piano department in a conservatory of music in a large city. Full particulars, with credentials, first letter. Address B. R. S., THE MUSICAL COURIER, New York, N. Y.

FOR SALE—Second-hand pipe organ; two manuals and pedals, combination movements, balanced swell pedal, &c.; twenty-eight speaking registers, three on pedal; standard make; first-class condition. Emmons Howard, Westfield, Mass.

TO VOCAL TEACHERS.—Vocal teachers who have advanced pupils prepared to accept public engagements for concerts and oratorio can secure auditions for the purpose of selecting from among them such voices and artists as are prepared to accept engagements for next season.

It would be advisable to present only such pupils as are prepared with a repertory, and who are, in the estimation of the teachers, competent to sing in public. Address New York Manager, care of THE MUSICAL COURIER.

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CINCINNATI, May 20, 1890.

TO-DAY the Sängerfest executive board gave out in full the programs for the coming golden jubilee celebration of the North American Sängerbund. They are as follows:

Wednesday, June 28.

Overture, *Weihe des Hauses* (Consecration of the House).....Beethoven
Gloria, from the Lord Is King.....Barnby
 Cincinnati Reception Chorus and Orchestra.

Address of Welcome, Mayor Gustav Tafel, President B. Bettmann, Hanno Deiler.

Flag Presentation.

Song, by the Louisville Liederkranz.

Solo, *Glocken Arie* (Bell Song).....Delibes
 Miss Charlotte Maconda.

Weihe der Kuenste (Consecration of the Arts). Prize Cantata for solo, chorus and orchestra. Words by Dr. Bruehl.

Music by Dr. N. J. Elsenheimer.

Soloists, Miss Sara Anderson, Mrs. Marshall Pease, George Hamlin, Mrs. Oscar Ehrhart and Joseph S. Baerstein, under the direction of the composer.

Thursday Matinee, June 29.

Overture, *Don Juan*.....Mozart
 With concert ending by Theodore Thomas.

Chorus, *Komm, Verhuelte Schoene* (Come, O Come, Veiled Beauty).....Hauptman
 Words by F. Rueckert.

Die Prager Studenten.....Eichdorff-Lenz
 Milwaukee Music Verein.

Solo, *Dich Theure Halle, Tannhäuser*.....Wagner
 Miss Sara Anderson.

Symphonic poem, *Phaeton*.....Saint-Saëns
 Aria, *My Heart at Thy Sweet Voice, Samson and Delilah*. Saint-Saëns
 Mrs. Marshall Pease.

Chorus, *Wo Ist Got*.....United Singers of St. Louis.

Orchestra, *Invitation to the Dance* (Aufforderung zum Tanz).....Weber Berioz

Arie aus *Der Freischütz*, *Durch die Waelder*.....Weber
 George Hamlin.

Chorus, *Schlafwandel* (words by Gottfried Keller).....Heger
 Philadelphia Maennerchor.

Aria, *Aus Läkmé* (Pourquoi).....Delibes
 Miss Sara Anderson.

Orchestra, *Kaisermarsch*.....Wagner

Thursday Evening, June 29.

Overture, *Rienzi*.....Wagner
 Chorus, *Festhymne*.....Sitt

Recitative and aria from *Mireille* (mon cœur non peu change). Gounod
 Mrs. Corinne Moore-Lawson.

Chorus—
Es steht eine mächtige Linde.....Pache
Der Fruehling am Rhein.....Breit
Solo, Den Kempf versagt der Ehr, Gebot.....Händel
 Joseph S. Baerstein.

Orchestra, *Suite, Peer Gynt, No. 1*.....Grieg

Chorus, *Wohl durch d'e Nacht* (old Welsh air).....Donizetti
 Miss Charlotte Maconda.

Aria aus *Lucia, Wahnsinnsscene* (Mad Scene).....Donizetti
 Miss Charlotte Maconda.

Orchestra, *Akademische Fest Overture*.....Brahms

Chorus—
Da die Stunde kam.....Menge
Wenn nicht die Liebe War.....

Solo—
Solvejg's Lied.....Grieg
 Staedchen.....Meyer-Hellmund
 Mrs. Corinne Moore-Lawson.

Chorus, *Die Kreuzfahrer*.....Filke

Friday Afternoon, June 30.

Overture, *Tannhäuser*.....Wagner
 Chorus

United Singers of Philadelphia.

Children's chorus, *Our Country's Flag*.....Surdo
 (Words by J. B. Peaslee.)

Aria, *Hans Heiling, An Jenem Tag*.....Marschner
 Oscar Ehrhart.

Overture, *Oberon*.....Weber

Solo, *Der Hirt auf dem Felsen*.....Schubert
 Mrs. Corinne Moore-Lawson.

Chorus—
Buffalo Orpheus.....Dvorák

Orchestra, *S'avonic Rhapsody*.....Dvorák

Solo, *O Du, Mein Holder Abendaten*.....Wagner
 Oscar Ehrhart.

Children's Cantata, *The Fairies' Festival*.....Smith

Soprano solo.....Mrs. Corinne Moore-Lawson.

Rakoczy March.....Berioz

Friday Evening, June 30.

Vorspiel, *Die Meistersinger*.....Wagner

Chorus, *Gelobniss*.....Seyffardt

Solo, *Les Adieux de Jeanne d'Arc*.....Tschaikowsky
 Miss Sara Anderson.

Overture, *Fidelio*.....Beethoven

Chorus—
Frühlingsklage.....Kneisel

Singe Du Voeglein.....Baldaus

Aria, *Aus Orpheus, Che Faro Senza*.....Glück
 Mrs. Marshall Pease.

Orchestra, Symphonic Poem. <i>Les Preludes</i>Liszt	
Chorus— <i>Soldatenbraut</i>Spieldel	
<i>Schwertlied</i>Weber	
Aria, <i>Aus Eugen Onegin, Wohin Seid Ihr, Gold'n Tage</i> . Tschaikowsky George Hamlin.	
Symphonische Dichtung, <i>Danse Macabre</i>Saint-Saëns	
Solo, <i>Die Lorelei</i>Liszt	
Star Spangled Banner.....Miss Sara Anderson.	
Orchestra, chorus and audience.	

Among the many works which will receive their first performance at the coming annual convention of the National Music Teachers' Association is to be prominently mentioned the aria for soprano from the third act of Frederic Grant Gleason's opera, "Montezuma," which will be sung at one of the evening concerts.

* * *

Wm. C. Carl gave an organ recital last Thursday night in Music Hall. He was welcomed by an appreciative audience as a great artist. The following criticisms speak for themselves:

The *Commercial Tribune* critic writes:

"Mr. Carl's program was interesting, if somewhat long. It presented music composed for the organ and not diverted from the piano, nor adapted from operatic or orchestral scores, with the exception of the 'Funeral March,' from the 'Götterdämmerung,' which lends itself readily to an adaptation for the organ."

"Wm. Carl is a well-known New York organist. His playing is that of a man who has complete mastery of his chosen instrument."

Certain numbers afforded opportunity for phenomenal pedaling, while in the "Romance" by Wm. Henry Richmond while in the pretty "Romance" by W. A. Henry Richmond, the stops were used to lend the desired contrasts and a more exquisite, finished study of tone colors it would be hard to find. The ever-present Bach Fugue (this one in D major), without which no organ concert would be complete, was on the program, and a concerto of Händel's. In this latter composition the allegro was eminently characteristic of Händel, and the aria of such pure, undefiled, simple melody that the player was obliged to respond to the repeated plaudits of the audience before the brilliant finale could be played. "The Meditation" in A flat, by F. A. Klein, is given a conspicuous value by Mr. Carl, and deservedly. Cincinnatians hear so little organ music that almost each number had the charm of a distinct novelty. The audience was most appreciative and discriminating. If more people had gone to hear Mr. Carl and listened to the glorious voice of the organ and Mr. Carl's very fine playing, the next time an organ concert was given there would be an audience worthy of the occasion."

* * *

Jacob Bloom, of the Conservatory of Music, presented his violin pupils the other evening in a recital at Smith & Nixon Hall. The program was as follows:

Andante Expressivo.....A. Michaelis

Sphärenmusik.....Rubinstein

Scherzo à Capriccio.....Mendelssohn

Miss Abraham, Messrs. Abramowitz, Dotzengall and Bloom.

Scene de Ballet.....De Beriot

Concerto, A minor.....Miss Hortense Holzman.

Concerto, A minor.....Accolay

Scene and Aria, *Der Freischütz*.....Weber

Miss Therese Abraham.

Hungarian Rhapsody.....Hauser

Charles Dotzengall.

Concerto, Andante and Finale.....Mendelssohn

Concerto, D minor, Adagio.....Bruch

Perpetuum Mobile.....Schradieck

Miss Therese Abraham.

Spinnlied.....Fitzthenagen

Violin Quartet.

Mr. Bloom is a violin teacher of more than ordinary merit. The work of his pupils always speaks for itself.

Mr. Abramowitz is a young Russian, whom Mr. Bloom discovered a few years ago, and whose talent under his training has wonderfully matured. His intonations are pure and his playing is remarkably clear. Technically, he is developing at a rapid stride, and he also shows an increase of temperament. Miss Abraham played the adagio from the Bruch Concerto with a great deal of warmth and poetic expression. She is also gifted vocally, which she proved by her singing of the "Freischütz" aria. Mr. Dotzengall is progressing in the direction of clearness of tone and intelligence. Miss Holzman played the "Scene de Ballet" with considerable grasp and finish. The string quartet played with good understanding and ensemble. Miss Scarlett was prevented from appearing on the program on account of sickness.

* * *

Emil Sauer gave a recital at the Pike Opera House on Monday night. He had a small but musical audience. The impression he left, especially on the profession, was an excellent one.

* * *

At this week's meeting of the Saengerfest executive board President Bettmann made the emphatic statement that every precaution would be taken to make the Saengerfest Hall a perfectly safe building. No limit had been set

to the outlay necessary to make it so—not only safe, but one of the safest buildings ever constructed in this city. For furthering this end two of the best engineers in the country had been engaged to make plans and supervise the work—Mr. Bouscaren and Professor Baldwin, of the Cincinnati University. By the plans of Professor Baldwin the building will be made a monument of strength. There are to be thirty-six upright columns, and the roof is to be supplied with eighteen perfect arches, constructed according to the best scientific principles. In addition to these engineers, the services have been engaged of three of the most prominent builders in the city, who will from time to time examine the building and report to the board.

* * *

One of the most classic as well as delightful musical events of the present season was the Brahms evening presented a few nights ago in the Recital Hall, of the Conservatory of Music, by Mr. Bohlmann, pianist, and Mr. Tirindelli, violinist. It was for the first time in Cincinnati that the three sonatas of Brahms for piano and violin were given as a complete series. It was a rare educational treat, the more to be appreciated because Brahms was so thoroughly well presented by these two musicians. They were thoroughly imbued with the spirit of the compositions they interpreted, and gave it adequate expression. The ensemble was almost a perfect quantity. And the intellectuality of Brahms was made warm and responsive by the naturalness and soul of the interpretations. Only a short time ago a Brahms evening in this city would have been considered an insufferable quantity, but now it was thoroughly enjoyed by a large and representative musical audience. The program in full was as follows:

First Sonata, G major, op. 78 (published 1880).
 Second Sonata, A major, op. 100 (published 1887).
 Third Sonata, D minor, op. 108 (published 1889).
 (Dedicated to his friend, Hans von Bülow.)

* * *

A song recital was given recently in the Odeon by Mrs. Josephine Jacoby and Robert Hosea. It was Mr. Hosea's Cincinnati débüt. The latter was quite successful. Mr. Hosea has certainly made a wonderful amount of improvement since he left this city, and has already waxed into the proportions of an artist. He has a baritone voice of great richness and abundance of material. It has the genuine musical quality, but requires a little more roundness and finish. Mrs. Jacoby sustained all the reputation she has here of having a contralto voice of marvelous richness. Her singing was received with a great deal of applause, and she responded to several encores.

* * *

Richard Kieserling, Jr., one of Cincinnati's most promising pianists and composers, conducted recently a silver jubilee concert given in honor of St. John's Church, Mount Auburn. It was a pronounced success. The following opinions of his work will speak for themselves:

Wednesday evening the chorus of St. John's Church, Mt. Auburn, gave a delightful concert. Their singing in "The Peasant Wedding March," by Soldermann, showed all the parts strong and well proportioned. In the song "Greeting," by Mendelssohn, the women's voices were heard to advantage. All parts were at their best in the Gypsy Chorus from "The Bohemian Girl," and had to respond to an encore. The soloists for the evening were Miss L. Beushausen, soprano; Charles Schuett, clarinet, and G. Clemens, violin. The Cincinnati Liederkranz Quartet gave several delightful numbers. Miss E. Kieserling accompanied in her usual artistic manner. The musical director was Richard Kieserling, Jr.—Cincinnati Commercial Tribune.

Among the young composers and conductors who are coming to the front in this city is Richard Kieserling, Jr. Mr. Kieserling on last Wednesday evening conducted the chorus concert at the Evangelical Protestant St. John's Church, Mt. Auburn, given in honor of the twenty-fifth anniversary of the church. The chorus work gave evidence of conscientious training and fine discipline. The tone volume and musical quality of the voices were well brought out. Mr. Kieserling deserves to be congratulated.—Cincinnati Enquirer.

J. A. HOMAN.

Denver Rumor About Rosenthal.

A rumor comes from Denver that Moriz Rosenthal has been smitten by the managerial and personal charms of a Miss Dora Diers, of that city, who managed the pianist's concert there. As no authentic information has been received at this office, the item is presented as an interesting rumor.

Miss Martha Miner has been filling a number of engagements in Philadelphia and elsewhere, and still has several to be filled this month. Yesterday she sang at Mrs. Joyce's musicale in New York, and to-morrow will sing in Yonkers in "In a Persian Garden." Miss Miner's work has been highly praised.

New York Lyceum Bureau,
 170 Fifth Avenue, SOHMER BUILDING.

Mr. AUSTIN S. PALMER takes pleasure in announcing that he has opened a High Class Musical Agency, Only Artists of reputation entertained.

J. V. Gottschalk.

THE lithe, active, olive-skinned young man, with Italian eyes, and a decidedly American air of authority, is known to thousands of his fellow countrymen. Bearing a name renowned in the musical world and a thorough cosmopolitan, J. V. Gottschalk has had as varied an experience in matters theatrical and musical as the most ardent craver for novelty and adventure could well desire. Coming here from New Orleans, the city of his birth, in 1879 he plunged almost immediately into the metropolitan musical whirl, and for two decades has never ceased laboring. In 1880 he was with the Emma Nevada Operatic Concert Company, under the direction of C. A. Chizzola. This organization opened the Alcazar Theatre, San Francisco, November, 1885. He was then engaged in various capacities with the Tommaso Salvini combination, Vladimir De Pachmann, Miss Kate Forsyth, and at length Mr. Gottschalk found himself at the Madison Square Garden. From a subordinate position he soon became business manager of the biggest place of amusement in the world. It was here his tact, courtesy, judgment, readiness in dealing with all sorts of human nature, won for him so many friends. After four years he resigned and came to THE MUSICAL COURIER, where for a period extending over sixteen months he displayed aptitude as a journalist and a man of affairs.

Then he went with Rosenthal on his tour several seasons ago, remaining with that pianist until his serious illness interrupted the tour. Since then Mr. Gottschalk has been associated with Victor Thrane, and has personally conducted the tours of Ysaye, Gerard, Pugno, Sieveking and other of Mr. Thrane's artists. He has just returned after a very successful trip to the Pacific Coast with Emil Sauer. This rapid retrospect of Mr. Gottschalk's career as manager will give the readers of THE MUSICAL COURIER but a faint idea of his manifold activities, of his promptness in action and excellent judgment—a judgment based on twenty years' hard-earned knowledge of the profession. Personally, he is a young man of magnetism, and his Gallic breeding has given him the address of a man of the world. His admirers all say that Gottschalk will accomplish something big in the future. He has a decided gift for handling momentous artistic enterprises, alert, vigorous and skilled. J. V. Gottschalk is certainly "arrived," as they say in France.

Bissell "Pupils' Recital."

FOR some years now Miss Bissell has been teaching here, and during this time she has gathered a growing reputation for superior work, and many fine natural voices have been consistently developed by her. This the eleventh annual recital, showed the same high ideals, coupled with actual achievement, characterizing those preceding.

Beginning promptly, with no encores, a program of twenty-four numbers went off within two hours' time. All the singers sang without notes and with a similarity of method which was striking. Some two dozen young women, a veritable "Rosebud Garden of Girls," sat in semi-circle on the stage of Mendelsohn Hall, palm bowered, and as the evening went on a rival semi-circle, of beautiful flowers, which came to the singers by the armful, formed a gorgeous fringe across the entire front of the stage.

After the prettily sung opening chorus Misses Helen Clark, Madelein Mackay, Alma Crowell, Nelle Thomson and Ella Bond sang each a ballad, all very well indeed. Miss Bond in particular sings with dash and spirit, and Miss Mackay deserves special mention. A nice performance was "Summer Nights," in which half a dozen girls sang without notes.

Miss Elizabeth Bryant's high B flat, the fervor and dramatic tone quality in "O don fatale," made her number conspicuous, and Miss Detweiler possesses a lovely voice; repose and control united in Miss Cooke's solo, while stately Miriam Griswold showed fervor and sustained tone control in the woeful Hindu song. Miss Agnes Forbes enchain'd attention by her limpid execution, and the difficult Rode Variations quite caught the house. Miss Mary Geeley was somewhat nervous, but sang very artistically. A charming double number was the following quartet, "Birds in the Night," and the Swiss yodel song by Abt. Sung without notes, as was the rule, these two quartets, by Misses Peck, Griswold, Preston and Mrs. Van Vleck, were most enjoyable.

Miss Alma B. Ayers' pianissimo, the lyric quality of the voice, yet hinting at dramatic possibilities, made her num-

ber effective, and Sarah King Peck showed much artistic taste and temperament in her double number. The high C sharp, clean trill and handsome personality of Mrs. J. Van Vleck, Jr., much impressed her hearers; Mabelle Bond's even, big voice, with its amazing depth and carrying quality, quite stunned the audience, who hardly expected such volume and intensity from this medium-sized maid. The flirtatious ways, cute person and snap of petite Nellie Mae Brewster, united with expressive features and easy stage presence, caught the audience by storm, and Delibes' "Filles de Cadix" has probably been never more effectively sung. Miss Mary Billings showed beautiful tone quality and artistic style, and the trio following (from "Falstaff") was an effort worthy singers of reputation. The ensemble was perfect and the unison singing at the

Choral Concert in Warren, R. I.

THE choral concert at the Town Hall May 19 before an audience comprising a large number of the musical people of Warren, Bristol and Barrington was the most successful ever given there, and the work of the chorus was decidedly the most perfect of any ever rendered on the local stage. The chorus comprised sixty voices, and was under the direction of William McClenahan Ransom.

The program, which comprised music of a refined and high character, was as follows:

Motett, "Gallia," Gounod; Mrs. Wm. McClenahan Ransom and mixed voices; "Bright Stars of Heaven," Rheinberger, mixed voices; "The Flight Into Egypt," Bruch, Chas. S. Davol and female voices; "The Wanderer's Song,"

Schumann, mixed voices; "Night in the Greenwood," Rheinberger, mixed voices; "The Water Nymph," Rubinstein, Mrs. Cora Bishop Stone and female voices; songs from the Intermezzo ("Noon," "Night," "Only Thou"), Lassen, mixed voices; "The Shepherds' Dance," Moszkowski, Miss Ellen Haile Maxwell and mixed voices; "Can You Tell," Jensen, mixed voices; "The Lost Chord," Sullivan, female voices.

Mrs. Ransom, always reliable and artistic in voice and temperament, sang the solo in the "Gallia" with remarkable brilliancy of voice. Mrs. Charles S. Davol, the soloist in the "Flight Into Egypt," sang with sweetness, purity and authority. Mrs. Cora Bishop Stone is fortunate in possessing a true alto voice, which in the solo "Water Nymph" so delighted the audience that the demand for an encore was imperative. Miss Maxwell sang the sprightly music of the "Shepherds' Dance" with chie and spirit, showing a true appreciation of the composer's evident intent. The final number was given with breadth and expression, and though concluding the program an encore was demanded and given. The faithful and thorough training of the chorus was shown in the delicate shading in several of the numbers, especially in the "Songs from the Intermezzo," Mrs. Emma McKenzie presided at the piano during the first number and Mrs. Ransom played the remaining accompaniments.

Shelley's Orchestra.

Albertus Shelley's Orchestra, of the Harlem Branch, Y. M. C. A., is going ahead finely. They will give a concert June 13, its third, and past experience warrants an excellent one. A French horn and a bass viola have been added, which will help somewhat toward its completeness, but it still needs players for the following instruments: Second flute, first and second horn, first and second clarinet, viola, oboe, bass and bassoon.

Any players of the above mentioned instruments, who wish to improve themselves in quality of tone and in quickness in reading music, are cordially invited to join the orchestra now, while it is in its infancy, as later on it will be more difficult to do so.

Littlehales' Success.

'Cellist Lillian Littlehales was recently in Johnstown, N. Y., and Newark, N. J., where her solos called forth much appreciation, as is evident below:

Miss Littlehales is a charming performer, playing with style and good technic. She was accompanied on the piano by Sig. Giuseppe Dinelli.—Newark Sunday Call, Newark, N. J., April 30.

The violoncello, as played by Miss Lillian Littlehales, brought forth tones of such marvelous beauty that they were a revelation to many, the possibilities of the voicelike instrument being fully displayed in her solos. She rendered selections in a truly artistic manner and was received with much applause at her every appearance.—Johnstown Daily Republican, Johnstown, N. Y., April 27.

Dannreuther's at Vassar.

The Dannreuther Quartet, whose annual concerts at Vassar College are one of the pleasantest features of the musical curriculum there, gave the last chamber concert of the present season in the college chapel last Saturday evening, May 6. The program was as follows:

Quartet in G major,.....	Mozart
Variations from the Quartet in D minor,.....	Schubert
Perle Romance,.....	Fauré
Menuetto,.....	Godard
Quartet in D minor, op. 34,.....	Dvorák
Quartet in E minor, op. 99,.....	Beethoven

The concert was a grand success for the quartet, and the enthusiasm of the young ladies increased apparently with the progress of the music. The Dannreuthers are old favorites at Vassar, and have played there annually for the last dozen years.



J. V. GOTTSCHALK.

end as one voice. Miss Florence Sturtevant's aria was difficult, sung with much taste, and the high D taken with good tone.

Miss Grace Preston's statuesque presence and dramatic organ, with finely cultivated pianissimo and general ease, united with a voice capable of much modulation, all served to make her a special star. Her German is admirable, her English enunciation equally so, and the G flat in the Franz song was highly dramatic.

The recital as a whole showed a lucid method, with even breath control and tone quality, much variety of expression and reposeful stage presence; in a word, the essential elements which make the great singers. The texts printed were quite superfluous, so distinct was the enunciation of individual and ensemble numbers.

Miss Bissell played all the accompaniments for her artist pupils, and was afterward the recipient of many congratulations. A distinguished audience, among them many well-known professionals, attended.

J. Warren Andrews, of the Church of the Divine Personality, Seventy-sixth street and Central Park, West, gave an inaugural recital on the new Hutchings organ of the Central Congregational Church, Bangor, Me., last week, assisted by Jennie King Morrison, contralto. He played among other things the Bach Toccata in F, Krebs' Concert Fugue, and Flagler's variations on an American air, and Mrs. Morrison sang some sacred and secular numbers.

Mr. and Mrs. Edward M. Young, of Morristown and New York, gave one of their lecture song recitals recently in the Open Hand Club course, Jersey City, the two singers alternating, and the music ranging from modern American composers to Mozart. Mr. Young has been engaged to read a paper on the voice at the coming meeting of the New York State M. T. A., at Albany, June 26 to 30.



STEINERT HALL, BOSTON, Mass., May 20, 1899.

DISCORD reigns in the Handel and Haydn Society, and the meeting which will occur on Monday night, too late to announce results in this issue, promises to be interesting and temperamental.

Much resentment is felt against Stephen R. Dow, the secretary of the society, for the clear, honest, straightforward statement of facts as they are, instead of mincing matters and cringing before conditions which absolutely and actually exist.

This is not the first time that truth is unpalatable, but it is not surprising that musical Boston dislikes to have it brutally exposed. The Boston *Globe* of May 16 says:

"Stephen R. Dow, the secretary, outlined the work of the past year and remarked that the business of the society had not been financially successful. He stated that there was a deficit of more than \$2,500 for the year. This, he explained was due to bad weather, hard luck and counter attractions.

"He thought the society's name was no longer enough to get good audiences, for people would not come to hear the oratorios, &c., unless some artist like Nordica was to sing. For the Easter concert Nordica was paid \$1,000, and if she had not sung there wouldn't have been any kind of a house. For all the hard luck Mr. Dow was sorry. He had no remedy to offer for the deficit.

"It is exceptional when we get back what we pay out for a concert," said Mr. Dow, "and I am convinced that they cost us too much. There has been provision made for us in the new Music Hall, which will necessitate a larger expenditure, and we cannot have the large Music Hall except when it is not otherwise engaged. No new work has been given by us in recent years at a profit, and the outlook is not encouraging."

"When a little later officers were to be nominated, F. E. Keay, one of the officers of the society during the past year, said that he thought Mr. Dow ought not to be given a renomination, because he had said the society was in a moribund condition, and he saw no remedy. He wanted a live man for secretary, and one who believed in the future of the society."

As I already stated, it is no wonder that Boston does not like to hear this; no more does New York, nor does Chicago; neither does San Francisco, but the condition exists just the same, and it is one which THE MUSICAL COURIER has anticipated for years. Almost any comment would simply be to go over ground which has been gone over by this paper time and again, and this trouble in the Handel and Haydn Society of Boston, coming as it does here in the alleged home of art, is a most telling proof that the stand taken by THE MUSICAL COURIER has been a correct one.

Mr. Dow said, "People would not come to hear oratorios, &c., unless some artist like Nordica was to sing," which proves all too conclusively that notwithstanding the vaunted love for music there is nothing but an abnormal curiosity to see star artists, and music *per se* goes for very little whether in Boston or in San Francisco. Mr. Dow said, "It is exceptional when we get back what we pay out for a concert, and I am convinced that they cost us too much." It would be difficult to estimate the number of times that THE MUSICAL COURIER has pointed to the day when high salaries would undermine the entire musical situation. The way the public has been educated into the sensationalism of music, leaving music itself to die, not a natural death, but the actual victim of murder, is something which in America lies at many doors, but where, and how remove the evil?

What we need are a few more men like Mr. Dow who is not blind to the condition of affairs, but who is wide awake, on the right track and not afraid to say so.

Mr. Dow is face to face with the great musical problem of the day, and what he will do with it will be interesting, for it does not mean the future of the Handel and Haydn Society alone, but of every musical society in the country.

The annual election of officers will occur Monday, May 22. The following nominations were made: E. P. Boynton, president; F. E. Long, vice-president; Stephen R. Dow, secretary; George M. Brooks and I. W. Risden, treasurer; J. E. Leonard, librarian; William B. Eustis, Hobart E. Cousens, F. M. Leavitt, Howard T. Weeks, Henry F. Newton, Walter C. Martin, Fred E. Chapman, Clinton A.

Ricker, Lewis B. Guyer, John B. Andrews, O. A. Simmons and James McCormick, directors.

Mr. Boynton was renominated by practically a unanimous vote, but there was some opposition to Mr. Dow's renomination.

The following new members were elected: E. R. Leeman, Horace J. Howe, Frank Wyman, G. B. Willard, F. E. Cady, E. P. Knight, J. R. Sweeney and G. H. Weale, tenors; Courtenay Guild, W. P. Osgood, C. G. Atwater, E. H. Green, Edwin S. Drowne, George F. Atkinson, F. L. Wood, Paul Tuckerman and J. R. Brownell, basses.

* * *

Sousa's success continues unabated, and well it may be, for that which Sousa presents to the public has two elements of merit which by themselves would draw powerfully. He gives the public what it ought to have and what it wants.

At the last concert Dorothy Hoyle, violinist, played astonishingly well. She has great facility and perfect intonation. As usual, Maude Reese Davies was brilliant in her vocal soli, the ease with which she sings being quite refreshing.

The concert to occur Sunday night, May 21, closes the season in Boston, which is far too short, and many express themselves as anticipating great pleasure from Sousa at Manhattan Beach, although the distance is not a short one.

* * *

On Tuesday evening a large audience was present to hear the first presentation of Augusta Holmès' "La Vision de la Reine," a dramatic scene for female voices.

This number and a short program preceding it was given by the pupils of Mrs. Etta Edwards, which, in the entirety, presented Mrs. Edwards as one of the most capable of vocal teachers, not alone of Boston, but anywhere along the lines of vocal instruction.

It is not difficult to bestow praise when it can be done with as much honesty and without modifications as in this case, and I feel free to say that a voice placed with her is safely placed. Mrs. Edwards certainly puts more into her work than mere vocal instruction; she realizes how much of the success of a singer is due to the influence of mind and character building, especially in the young girls intrusted to her. Mrs. Edwards has been in this field a comparatively short time, but the results are nothing short of astonishing. She is herself a pupil of Delle Sedie, and in French diction has a large class, who study this branch with her, notwithstanding the fact of being pupils of other vocal teachers in tone work, &c.

Where all did so remarkably well it is somewhat difficult to specialize. Miss Helene Wetmore is probably the most finished singer of the class, and in addition to the finish she has a soprano of most agreeable quality, good intonation and excellent tone production. Miss Wetmore is often heard in public, and is growing into favor with rapidity. Miss Bernardine Parker has a brilliant soprano voice with much dramatic coloring. When time will have given her poise and composure her voice will be distinctly valuable.

Misses Louise Ainsworth and Dorothy Cole are much of the same genre, notwithstanding the fact that Miss Ainsworth is a clear, rich contralto, and Miss Cole is a mezzo, with a leaning toward high soprano. Both are very refined and graceful in their vocalism and in their interpretations.

The voice of Mrs. Lillian Andrus came in for a large share of admiration, and it is but fair to say that it was well deserved.

In the "Vision of the Queen" Mrs. Robinson Phillips had the opening stanza, and although she sang but a few lines she revealed a contralto voice of most luscious quality.

In a word, each one sang in a manner which proved that she understood what to do with her voice, even though timidity prevented absolute abandon. The young ladies who sang were Misses Pauline Cushing, Lillian Whiton, Bessie Parker, Marguerite Boice, Carrie Colby, Louise Brown, Louise Evans, Carrie Joy, Mrs. Libby and those specially mentioned.

Hermann Heberlein, cellist; Heinrich Schuecker, harpist; Misses Blanche White and Alice Mills, accompanists, contributed in no small way to the success of the evening's entertainment, which was one of the most brilliant of pupils' recitals that has ever been given at Steinert Hall.

* * *

A large and extremely successful concert was given by the Young People's Singing Club of the Ruggles Street Baptist Church, under the direction of F. W. Wodell, who has accomplished a great amount of work with these young people, whose only musical education is what they gain from him, and the enthusiasm with which they labor is delightful to contemplate. Mr. Wodell has accomplished a great deal in Boston, and his work with this society is something of which he may well be proud. Among the soloists were Miss Shannah Cumming, who, as upon every occasion, was extremely enjoyable.

* * *

"Prince Pro Tem." is on at the Tremont for a three

months' run, and it is drawing excellent houses, owing to the fact that it is being put on in an admirable condition. In addition to Miss Ashley's success, Miss Alice Burns is making an unqualified success, over which the press was most enthusiastic.

"Miss Alice Burns was a pleasing surprise. She is a dainty little woman with an excellent voice that shows the benefit of splendid training. She sings easily and naturally, and gives promise of being heard from in the future. Her first number took the house by storm, and she had to repeat it three times."—Herald.

"Miss Burns has a sweet singing voice, and she uses it intelligently as well as artistically."—Transcript.

As all of Miss Burns' training was under Frank E. Morse, with whom she studied for about four years, he has every reason to feel gratified at the result.

Miss Minnie Ashley is delightfully refreshing in all that she does, whether a simple little song or just a pose. She is unaffected and refined and is nightly the recipient of thundering applause, as she is a very great favorite in Boston.

In "Prince Pro Tem." Miss Sadler cannot be overlooked, because from the side of the ludicrous she is practically the whole show.

H. W. Tredenick, Fred Lennox and Richard Carle share honors in the male humor and success of the play, which is on for a long run, after which it will be seen in Philadelphia.

The play is produced under the direction and management of J. C. Duff, and the musical director is William E. McQuinn.

* * *

At Manchester last week a huge concert presentation of "Lucia di Lammermoor" was given by the Philharmonic Chorus of that city. The affair was of sufficient importance to take me from Boston into New Hampshire to witness it. It is only fair to state that I was amply repaid for the trip by a glimpse into the musical life of this delightful little city.

The production was given under direction of Henri Blaisdell, of Concord, N. H., who assuredly showed that he has a remarkable *savoir faire* in such things. Everybody seemed at home in the work, and, although it is an ungrateful thing to do, especially in the choruses, everything went with an admirable swing. I repeat that the work was ungrateful, and there is no doubt in my mind at all but a work more in keeping with a choral society would have produced still better results, but under those circumstances, it would have been difficult to have accomplished more.

It is regrettable that a larger audience was not present; there is always that pitiable condition that people will not take interest in home affairs, but if they could only realize that in so many cases it is just like the will-o'-the-wisp—the further away it is the harder they would try to grasp it, but that which they think they want is never tangible. The soloists were Mrs. Marion Titus, J. Melville Horner, E. C. Towne, H. E. May, James E. Charnley and Mrs. Zilla McQuesten Waters. Mrs. Titus, in the title role, did some beautiful work and showed a dramatic ability which, in addition to her exquisite voice and fine stage presence, ought to place her among the opera singers of the day. Her work was extremely refined, artistic and enjoyable.

J. Melville Horner was thoroughly successful in the role of Henry, and has an agreeable baritone under excellent control; he shows good, healthy training. H. E. May was totally inadequate. E. C. Towne scored his success on the high tenor, where his voice is of exquisite quality. The society and all of its friends may well feel satisfied over the success of this concert.

The society consists of the following active members who participated in this concert:

Sopranos and altos—Miss Annie Blake, Mrs. L. H. Josselyn, Mrs. H. L. Jeffers, Miss Nettie Dunbar, Miss Josie Dunbar, Mrs. John A. Woods, Miss Minnie Sullivan, Mrs. Ella M. Fisher, Miss Elsie D. Fairbanks, Mrs. M. V. B. Morse, Mrs. D. M. McQuesten, Miss M. Eugenia Lord, Mrs. L. B. Tuttle, Miss Fredelia Hagedwald, Miss Bertha Hagedwald, Mrs. M. E. Tarrant, Miss Mary F. Dana, Miss Julietta S. Dana, Mrs. John C. Bickford, Mrs. A. E. Clark, Miss Martha W. Hubbard, Miss Alta C. Willard, Miss Jean Gillan, Mrs. Henry A. Stevens, Miss Angie Sanborn, Mrs. Zilla M. Waters, Miss Alice C. Hathaway, Miss Kate Smith, Miss Belle Goodrich, Miss Susie C. Fogg, Miss Minnie H. Soule, Mrs. Wm. Hadcock, Mrs. George B. Rogers, Miss Mabel J. Bricket, Miss Hattie Willard, Miss Maud Willard, Miss Bertha L. Kemp, Miss Maud Baker, Mrs. S. C. Brown, Mrs. Ida P. Libby, Miss Nellie B. Proctor, Mrs. Jane Olmstead, Mrs. Lina C. Christophe, Miss Emma I. Coaker, Miss Frances E. Coaker, Miss Emma Abbott, Miss Josephine Clark, Mrs. H. L. Hall, Miss Charlotte Boardman, Miss S. Anna Stearn, Mrs. John A. Goodrich, Miss Lena Tobi, Miss Corrine Reuben, Miss Grace Evans. Tenors and basses—John A. Woods, P. H. Sullivan, Will D. Rhodes, E. H. Knight, Luther S. Baldwin, Fred L. Beddows, Herbert Taylor, John Robertson, James A. Morse,

Henry A. Stevens, Warren J. Ayer, M. B. Savory, Robert Gordon, Fred M. Caswell, Waldo C. Masten, Anson G. Osgood, J. J. Sullivan, Thos. Walker, Jr., Thomas Grundy, E. B. Stearns, George B. Rogers, W. E. Murkland, Frank S. Chase, H. R. Barnes, Harry A. Tirrell, Chas. R. Leckey, Benjamin Freeman, W. O. McAllister, Curtis A. Chamberlin, John Gillis, George C. McQueston, Chas. F. Goodrich, John Spencer, C. W. Smith.

Among the earnest musician workers of Manchester Mrs. Corlies Frisselle stands foremost. She is sincere, scholarly and painstaking. Such cities are very fortunate to have musicians of this calibre; it is to be hoped that she is appreciated according to her worth.

* * *

Alvah Glover Salmon has been giving a series of piano recitals at the Boston Training School, during which he has presented some delightful and novel programs. For a very long time Mr. Salmon has been deeply interested in the Russian composers and has probably a wider knowledge of their works than anyone in this country can claim, having made a great specialty of this feature, and a delightful one it is, too, and well fitted for Mr. Salmon's admirable attainments as pianist and interpreter.

At the last recital which I had the pleasure of attending he gave the following program:

Variations.....	Beethoven
Preludes, op. 25.....	Schütt
Chanson Russe.....	Constantin Antipow
Capriccio.....	Rubinstein
Aria from Sonata, op. 11.....	Schumann
Chant Polonaise.....	Chopin-Liszt
Barcarolle.....	Mendelssohn
Scherzo.....	Salmon
Melancolia.....	Salmon
Moment Musicales.....	Salmon
Valse Rubato.....	Salmon
Intermezzo.....	Salmon
Tarantelle.....	Salmon
Valse de Concert.....	Glazounow

Mr. Salmon has a clear, crisp technic, adequate for all demands that were made upon it, and yet it is not in technic that he gains admiration so much as in the actual music and poetry of his work, which is enjoyable in a high degree.

His own compositions have the charm of originality, although many of them are strongly colored by the Russian characteristics with which he is so thoroughly imbued. Melody, simplicity and directness are probably the essential features of those presented upon this program.

Mr. Salmon has a class of considerable importance which is receiving all of the time which is not devoted to his own practice.

* * *

Homer A. Norris gave a charming talk recently at Miss Chamberlyn's school for young ladies. The subject under treatment was the "Evolution of the Art of Music," and there was not a moment when the interest lagged, for every line proved that Mr. Norris had something to say, and that he knew how to say it.

He was assisted by Charles Ridgway and Miss Eaton.

Mr. Ridgway played a Bach Invention, "Meditation," by Tschaikowsky; a Mozart Sonata, as also a Sonata by Richard Wagner. Miss Eaton sang:

My Heart Ever Faithful.....	Bach
Voi che Sapete.....	Mozart
Cradle Song.....	Brahms
Dreams.....	Wagner
Lullaby.....	Tschaikowski
Serenade.....	Richard Strauss

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The last recital for this season was given at Wellesley College last Monday evening to an audience whose hearty enthusiasm was elicited by that very charming vocalist, Miss Agot Lunde, in the program which recently afforded me so much pleasure both as to selection and interpretation. Miss Lunde was assisted by Miss Mary Belle Smith, violinist, and Misses Jessie Davis and Adelaide Smith, accompanists. Miss Stowell, the energetic head of the musical department of that noted college, deserves no end of appreciation and compliments for what she accomplishes for the musical benefit of the students at Wellesley. The concert of the commencement exercises, which will occur June 26, is to be given by the Boston Instrumental Club, consisting of twelve members of the Symphony Orchestra, under direction of Walter W. Swoosbourne.

* * *

At the recent recital of the pupils of Mrs. Anne Gilbreth Cross Miss Marjorie Richardson played a group of piano selections in place of Miss Alice Stetson, who was too ill to appear. Miss Richardson is indebted to Mrs. Cross for her early and a large part of her musical attainment, which, as stated before in this column, is considerable.

* * *

John Orth, the well-known pedagogue and teacher, has contributed some excellent fourth and fifth finger etudes to the collection of specialty studies. They are good and well worth the investigation of teachers, who cannot fail to need something to strengthen the "weak fingers."

James W. Hill has just reached his twentieth anniversary as organist of the First Universalist Church of Haverhill, where he has a very large and prosperous class and is at the head of all matters pertaining to music. As to his relations to the church, perhaps more may be realized from the following letter than from anything that might be said concerning Mr. Hill and his work:

"MY DEAR MR. HILL—I wish to extend to you the congratulations of the parish committee upon this, the twentieth anniversary of your connection with the First Universalist Church as organist.

"Twenty years is a long time in one's life, and especially does it seem so when that time has been spent in one continuous service.

"That you are now enjoying this anniversary is proof of the fact that these years have been full of faithful and painstaking effort on your part. We wish to assure you of our full appreciation of your service, not only in the past but at the present time, and especially to commend the very high character and excellence of the musical service of last Sunday.

"It is our earnest wish and hope that the year upon which you are just entering will be the most successful musically and otherwise of any or all of the twenty which have gone before.

"With our best wishes, I beg to remain,

"Very truly yours, H. E. LEWIS.

"For the Parish Committee, First Universalist Church, Haverhill, Mass."

The program given upon this memorable occasion consisted of selections from the compositions of Mendelssohn: Adagio, Andante Allegro, Second Sonata.

Mr. Hill.

Selections from Oratorio of Elijah.

Te Deum, arranged by Buck.

Quartet solos.

Miss Bullock, Mr. Allen, Mr. Osgood.

Solo, There Shall the Righteous Shine.

Mr. Osgood.

Trio, Lift Thine Eyes.

Misses Bullock and Johnson, Mr. Osgood.

Solo, Lord God of Abraham.

Mr. Allen.

Solo, Hear Ye, Israel.

Miss Bullock.

Solo, O Rest in the Lord.

Miss Johnson.

Offertory, Song Without Words, No. 9.

Postlude, Finale First Sonata.

Mr. Hill.

EMILIE FRANCES BAUER.

Bjorksten Pupils' Concert.

MRS. AGNES STABERG HALL and Mrs. Grenville Snelling united in a song recital at Carnegie Chamber Music Hall last Monday, the former presenting exclusively Scandinavian songs, the latter French songs. Mrs. Hall has a dramatic soprano voice, full of much pathos and expression, with admirable control and self-possession, and had the listener but known what she was singing about they would have been vastly more enjoyed. One can expect an understanding of French and German from an intelligent concert-goer, but Scandinavian is a little out of the way.

Mrs. Snelling is too well known to need comment; the perfect enunciation, which comes only from long contact with the French people; the entire subordination of means to the end, the happy stage presence, all unite in her in most charming manner; especially well did she sing the Louis XVI. songs which concluded the program. Miss Martina Johnstone played two violin solos in such manner that more were demanded. The accompanists were Miss Grace Povey and Joseph Pizzarello. The program:

Scandinavian songs—	
Stolts Adeline.....	Stenhammar
Vuggevise.....	Bengzon
Till Majdag.....	Petersen-Berger
Titania.....	Petersen-Berger
Aftenstemming.....	Kjorling
Hun er saa let.....	Bechgaard
Med dina blaa øgon.....	Arlberg
Ingrids Vise.....	Kjerulff
Preislied (Meistersinger).....	Mrs. Agnes Staberg Hall.
Spanish Dance.....	Wagner-Wilhelmij
French songs—	Rehfeldt
Aubade.....	Massenet
Dans ton Coeur.....	Saint-Saëns
Par le Sentier.....	Dubois
Spleen.....	Fauré
Le Noël des Oiseaux.....	Chaminade
Filles de Cadix.....	Delibes
Par un Matin, Maman, dites moi.....	(Bergerettes Louis XVI.)
	Mrs. Grenville Snelling.

The Ponsi recital will occur Saturday, May 27, at 153 Park avenue, when pupils of the singing master will unite in an interesting program. This man, a recent comer here, unites in himself all the traditions of the true Italian school, with the chest as the medium of all true singing. His success in the comparatively short time he has been here has been gratifying, and it will not be long ere the Ponsi pupils will become celebrated.

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A Great Record.

THE following singers have been located in churches in this and neighboring cities during the past season by the Townsend H. Fellows Choir Agency. This is a record to be proud of, and shows how pluck and energy will succeed. Mr. Fellows is to be congratulated upon the success which has crowned his efforts to establish a first class and reliable agency for singers wishing to secure church positions.

SOPRANOS.

Nellie Fray, Synagogue Ahaweth Chased, city. Harriet Strakosch, St. Agnes' Roman Catholic Church, Brooklyn. Elizabeth Daly, Temple Beth-Emet, Albany. Anna Slade, Rutgers Presbyterian Church, city. Ethel Clarke, St. George's Episcopal Church, city. Miss Langstaff, Church of the Reconciliation, Brooklyn. Harriet Woods, Second Presbyterian Church, Newark. Mrs. Strahan, Ascension Memorial Church, city. Lucie Boyce, St. James' Methodist Church, city. Orra Barnum, Presbyterian Church, Stamford, Conn. Florence H. Sturtevant, Tremont Methodist Church, city.

CONTRALTOES.

Georgie Irving, First Baptist Church, Brooklyn. Bertha Cushing, Church of the Messiah, city, and at Broadway Tabernacle, city. Mabelle Louise Bond, Temple Beth-Elohim, Brooklyn. Mrs. Walter H. Robinson, Church of the Holy Communion, city. Finette Scott Seelye, First Presbyterian Church, Peekskill. Bertha Frobisher, Bikur-Cholim Synagogue, city. Dorothy Taylor, St. George's Church, city. Mary L. Staley, First Baptist Church, Brooklyn. Mrs. Antonia Sawyer, Madison Avenue Presbyterian Church, city. Elizabeth Wilder, Temple Emanu-El, city. Mrs. Olive Reed Cushman, Calvary Methodist Church, East Orange, N. J. Cora Sutera, Second Congregational Church, Greenwich, Conn. Elfrida Wegner, Church of the New Jerusalem, city. Florence Meigs, Church of the New Jerusalem, city.

TENORS.

Walter H. Robinson, Church of the Epiphany and St. Paul's Chapel, city. Wm. R. Squire, St. James' Methodist, city, and Church of the Divine Paternity, city. Henry Eberhardt, Church of the Holy Communion, city. S. G. Meek, First Baptist Church, city. Paul Handel, Church of the Holy Communion, city. J. D. Ruthven, St. Michael's, Flushing, L. I. Paul Dufault, Church of the Messiah, city, and Church of the Pilgrims, Brooklyn. Harry Prentice, Church of the Reconciliation, Brooklyn, and St. Paul's Episcopal, Yonkers. Willis E. Bacheller, First Presbyterian, Brooklyn, and Temple Emanuel Synagogue, city. J. Van Huyc, Swedenborgian Church, city, and Mayflower Mission, Plymouth Church, Brooklyn. Geo. Seymour Lenox, Mount Morris Baptist Church, city. Theodore Troutman, Dutch Reformed Church, Flatbush. Thos. Henderson, Bikur-Cholim Synagogue, city; Church of the Epiphany, city. Rutgers Presbyterian Church, Flushing. Sidney Kanna, Presbyterian Church, Flushing. Arthur K. Mack, Second Congregational Church, Greenwich, Conn.

BASSES.

Griffith E. Griffith, Temple Israel, Harlem. Harold L. Butler, Holy Communion, city. P. F. Motley, Church of the Blessed Sacrament, city. L. H. Springer, First Baptist Church, Brooklyn. Mr. Zellman, German Lutheran Church, Brooklyn. Llewellyn B. Cain, St. Agnes' Church, Brooklyn. O. Heywood Winter, First Presbyterian Church, Peekskill. Chas. Hallfield, Church of the Heavenly Rest, city. Geo. A. Roff, Bloomingdale Reformed Church, city. Jerome P. Uhl, Church of the Incarnation, City.

ORGANISTS.

R. Laslet Smith, Trinity Church, Waterbury, Conn. J. F. Runyon, Church of the Messiah, city. Jos. Donnelly, St. Augustine Church, Brooklyn. Wm. H. Miller, First Presbyterian Church, Plainfield, N. J. Miss Edna Bunn, Bloomingdale Reformed Church, city. Theodore Saul, organist and musical director Agnes Scott Institute, Decatur, Ohio.

Recital at Lebanon College, Tenn.

Miss May M. Hughey, who possesses a soprano voice of good range and purity, and who is a pupil of Miss Jennie D. Hitchens, teacher of the vocal department of the College for Young Women, at Lebanon, Tenn., gave a recital at the College Chapel on May 22. She was assisted by the Misses Hearn and Beard. Selections by Haydn, Verdi, Millard, Mulder, Robandi, Bartlett, DeKoven and Richardson were given.

W. M. Sanders, of Buffalo, N. Y., gave one of his enjoyable recitals on May 5, with a program of eleven numbers, ranging from Cramer to Liszt. Those who participated were Misses Mary E. McCall, Gertrude C. Daniels, May Rose, Catherine B. Staniland, Helen Cumpson, Bessie Morris, Ethyl McMullen, and Messrs. Geo. Wheeler, Earl S. Packwood, Gustav Fuhrmann; of these Miss McMullen is farthest advanced, playing the second Liszt Rhapsodie; she was a former pupil of F. W. Riesberg.

P. A. Schnecker continues busy; anyone who knows this man's manifold occupations will readily understand this to be the case. He composes much, selling all he can write as fast as he can write, plays the organ and directs the music at the West Presbyterian Church, teaches various branches of the art, and is lately concentrating his energy on vocal training. In this he has probably no superior in New York, and is achieving great results.



THE MUSICAL COURIER,
86 GLEN ROAD, ROSEDALE, TORONTO,
MAY 19, 1890.

EDWARD BROOME, the well-known Montreal musician, has been winning fresh laurels, as the following announcement, received during the past week, proves: "The results of the examinations for the degree of Bachelor in Music, held in Trinity University, Toronto, during Easter week, have been announced. Edward Broome, the organist of the American Presbyterian Church, Montreal, took first place in the honor list for his first and second examinations in '97 and '98, and in his final, on April 5, 6 and 7, is again at the head of the honors list, and further, has won the gold medal awarded annually, on the special recommendation of the examiners. * * * Over forty candidates from Canada and the United States sat for these examinations this year, but the prepared compositions of only three of the finals succeeded in satisfying the English board of judges in London, and the result of this adjudication and that of the papers worked at Toronto gave the highest marks to a Montrealer, Edward Broome."

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The following committee will manage the festival and testimonial to F. H. Torrington, which will take place in Toronto next October:

Chairman, J. Herbert Mason; honorary secretary, S. T. Church; treasurer, W. B. Short; Bishop Sweatman, Rev. Father Teefy, Rev. Father Murray, Prof. Ramsay Wright, Dr. Parkin, B. E. Walker, W. C. Matthews, Wm. Houston, M. A.; W. H. Pearson, Alderman R. Score, Dr. Walter Wilmott, Wm. McDonald, Dr. Edward Fisher, John Earls, Dr. Albert Ham, W. T. Merry, R. C. Hamilton, A. S. Vogt, W. O. Forsyth, Dr. C. J. M. Harris, Hamilton; H. H. Mason, J. W. Stockwell, J. Humfrey Anger, C. A. E. Harris, Ottawa; T. C. Jeffers, J. W. F. Harrison, W. E. Fairclough, E. W. Schuch, E. R. Doward, A. R. Blackburn, Jas. L. Hughes, C. B. Labatt, Wm. Reed, Mesdames J. Loudon, G. Dickson, A. Austin, J. H. Mason, A. J. Arthurs, H. A. Strathy, H. M. Blight, E. Y. Eaton, H. G. Rutledge, Burke, E. F. Ambrey, H. W. Charlesworth, J. Skae, J. W. Mallon, Misses I. Gurney, Muriel Campbell, Maud Yarker, McMurrich and M. E. Cart.

De Koven and Smith's "Highwayman" is being sung in this city this week.

TORONTO.

Mrs. Julie Wyman has returned to Canada, having filled an important engagement at Newark, N. J.

Miss Florence M. Glover, soprano, who has been studying in New York this season under Madame Von Klenner, called here lately. Miss Glover will spend the summer in Canada, and in the fall she will tour with a prominent opera company.

Glowing accounts have been received concerning the Ottawa Amateur Orchestral Society's concert, which took place last month under the direction of J. M. S. Jenkins, the eminent conductor and organist.

Miss Rette Chute, mezzo contralto, has returned to Toronto, having taken a special course of lessons in Chicago. Miss Chute has been the most recent of callers at this department.

MAY HAMILTON.

prominent position. It seems that Mr. Reyner, who was the honorable treasurer of the institution, declined to continue in office unless his colleagues on the faculty would occasionally allow him to treasure something. The passion for unbridled expenditure proved too strong, however, and his resignation was at once forthcoming. Prof. J. J. Goule, organized a sympathetic strike and resigned at the same time. The affair will probably cause rather more than the customary ten days' sensation.

John R. Wilkes, the Montreal basso, bade farewell to his admirers at a recital last week, and will leave in the near future to continue his studies in London. His loss will be extensively felt among charitable institutions and sincerely regretted by all lovers of good music.

JOHN S. LEWIS, JR.

CANADIAN NOTES.

FRANK S. WELSMAN.

Frank S. Welsman, the very talented Canadian pianist, has recently received some excellent press notices, as may be seen from the following extracts:

The solo pianist was Frank Welsman, who contributed Liszt's Rhapsody No. 12. He certainly surpassed his previous efforts in public, as he never before played with so much authority and certainty, nor betrayed so much temperament. He was enthusiastically encored and may fairly be credited with the principal success of the evening.—The Toronto Globe, March 22, 1890.

Mr. Welsman gave a varied and exacting program, which included compositions by Beethoven, Chopin, Liszt, Rachmaninoff, and a minuet of his own composition. The Beethoven number, with which he opened the concert, was the first movement of the Sonata, op. 31, No. 2, remarkable for its dramatic tendency and emotional life. It is somewhat strange that this Sonata, which was a favorite with the composer, and was often played by him in public, is seldom heard in concert. Mr. Welsman is the first pianist who, so far as my recollection will carry me, has played a movement from it at a public recital in the city. He may be congratulated on putting in a favorable light by his interpretation a work that may be considered a novelty here. On his second appearance Mr. Welsman gave a group of pieces by Chopin, of which the Ballade, op. 23, was found the most attractive. All these numbers were played in an artistic manner and with an adequate technic, but Mr. Welsman appeared at his best in the succeeding numbers, not because they were of a lighter description, but because, as was evident, it was not till then that he was aroused to enthusiasm in his work. His own minuet, a pretty and taking piece, was rendered with crispness and clearness of style, while the Sapellnikoff Gavotte was played with characteristic charm and with conspicuous fluency of execution. The Liszt Rhapsody No. 12 was the pianist's technical achievement of the evening, to say nothing of the dash and appropriate abandon with which it was rendered. Mr. Welsman's recitals of late show conclusively that he is not standing still in artistic progress; on the contrary, with each public appearance he displays more temperament, less restraint and increased executive powers.—The Toronto Globe, May 11, 1890.

The piano recital given by Frank Welsman in Association Hall was attended by a large audience. Mr. Welsman is an artist of good technical equipment and exceptional musical sensibility. The approach mechanical cannot be laid at his door, and he is one of the few Canadian pianists "made in Germany" of whom this is true. The musical temperament of the man was demonstrated in his playing of Liszt's Twelfth Rhapsody, which instead of a soulless pyrotechnical display, became a truly melodious work under his hands. The Rachmaninoff Prelude, which has in a few months become ubiquitous, was another work that received poetic interpretation at his hands. A Gavotte by Sapellnikoff, three Chopin numbers, first movement of Beethoven's Sonata, No. 2, op. 31, and a pretty minuet of his own composition were the other features of his program.—The Toronto Mail and Empire, May 11, 1890.

MAUD GORDON.

Miss Maud Gordon (pianist), whose work in connection with the Browning Club concert has called forth the high commendation of Toronto musicians, is a graduate and member of the Toronto Conservatory of Music's teaching staff. Miss Gordon, who is a Canadian by birth, won a gold medal at the Ontario Ladies' College, Whitby, where she was for some years a pupil of Dr. Edward Fisher. When the Toronto Conservatory of Music was established she joined its staff, and has continued to study under Dr. Fisher. Miss Gordon is a fine pianist, with a well developed and brilliant technic. The recitals which she has from time to time given have been artistic and interesting events. Her pupils' concerts are attracting no little attention, the one which took place last fall having aroused keen appreciation, an important feature of the program being the concerted work which included a sonata for piano and violin, by Grieg, a serenade for two pianos, and a piano quartet. Miss Gordon is a piano specialist, and she has taken a thorough course in the Virgil Clavier system. She is frequently heard as an accompanist and is recognized as a competent instructor. Her success in producing good players is due to her sincerity of purpose and strong personality, as well as to her musical ability and training. Among pianists who have studied with Miss Gordon should be mentioned Misses McLean, O'Donoghue, Bessie Cowan, Edith Myers and Edmund Hardy, Mus. Bac.

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S. T. Church, of "Church's Auto-Voce Institute," that widely known institution for the correction of speech defects, has accepted the honorary secretaryship of the musical festival and testimonial to F. H. Torrington in October next. Mr. Church is strongly identified with the progress

of the art in Canada, being at present honorary secretary of the Canadian protesting committee against English examinations in Canada, and is also the general secretary and treasurer of the Associated Musicians of Ontario.

MISS ELDA IDLE'S SUCCESS.

Mrs. Norma Reynolds Reburn has secured for her pupil, Miss Elda Idle, a 1. C. M. and Reynolds gold medalist, a prominent position on the staff of the new conservatory of music at Chatham. Miss Idle studied over four years with Mrs. Reburn, is a graduate to both the conservatory and College of Music at Toronto, and was introduced to the public by Mrs. Reburn at one of her annual pupils' recitals in the Pavilion. During the period Miss Idle was under the management of Mrs. Reburn, she advanced very rapidly in public favor, holding good church positions, and filling many concert engagements, a notable one being with Watkin Mills. R. Victor Carter, director of the Chatham Conservatory of Music, has, through Mrs. Reburn, recommended her pupil to a position as solo soprano and choir director of the Park Street Methodist Church, upon which duties Miss Idle enters at once.

TORONTO CONSERVATORY OF MUSIC NOTES.

Dr. Edward Fisher having arranged for a series of piano recitals to be given by his pupils, the first was held in the Conservatory Music Hall on the evening of May 11. This concert was attended by a representative of THE MUSICAL COURIER, and an account of it will shortly be found in the Toronto correspondence.

The annual recital, given by pupils of Miss Denzil on May 9 was attended with great success, and this competent teacher is to be congratulated upon the good work done throughout the year. The program was one of merit, comprising selections from Händel, Beethoven and Wagner, as well as Buck, Tosti and other modern composers. The following pupils appeared: Misses Queenie McCoy, Margaret Teasdale, Jean Allan, Ethel Graham, May Urquhart, Ada Poole and Charles Clarke. An interesting feature of the program was a string quartet contributed by Mrs. Drechsler Adamson and three of her pupils, and further variety was given by Miss Marjory Fitz Gibbon, who played a piano solo as the opening number.

David Wright, a pupil of A. S. Vogt, has recently been appointed to the position of organist in College Street Presbyterian Church, in this city.

Miss Mabel DeGuerre, a pupil of Mrs. J. W. Bradley, has been singing with great success at Stouffville, as will be seen from accompanying extract:

"It is needless for us to repeat what is so widely known of the reputation as a vocalist of Miss Mabel DeGuerre, who furnished three numbers on the program. Her first, the soprano solo, "I Will Extol Thee," from the oratorio 'Eli,' displayed to the best advantage the rounded fullness of her tones and the sympathetic quality of her voice. Her following numbers, "A May Morning" (Denza), and 'Counsel to Nina' (Wekerlin), as well as her encores, showed that she possesses the power of making the simplest passage in a ballad thrill with an interest which stirs the heart of the listener."—Stouffville Sentinel.

The semi-annual examinations will be held at the conservatory on June 20, 21, 22 and 23, and they are gradually becoming the all absorbing topic of conversation.

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BRITISH COLUMBIA.

VANCOUVER, May 8, 1890.

Mme. Lilly Aubrey (the "lady tenor") called at the British Columbia office of THE MUSICAL COURIER last week. Together with Mr. Aubrey, who acts as her manager, she will remain here for a short time and give a concert in the Alhambra Theatre.

The Syme benefit concert constituted one of the chief musical features of the past week, being eminently successful financially, and, offering among the variety of numbers on the program, some really meritorious work.

The visit of Dr. Watson (Ian Maclarens) was very short. He came, he lectured, he went; but the memory of that clever, humorous, pathetic address, will long remain with us. Dr. Watson was accompanied by Major Pond. A keen admiration of our magnificent Western scenery, and an equally comprehensive appreciation of the Central Pacific Railroad system, are stamped upon the mind of the author of Drumtochty's annals. Dr. Watson is a very observant man; when he meets a really good thing he knows it.

JULIAN DURHAM.

It is said that Marie Barna, the American soprano, is engaged to be married to a wealthy New York merchant in the fur business.

Louis G. Muniz, the vocal teacher, who two months ago had to give up teaching on advice of the doctors, has entirely recovered his health and opened a summer school of vocal culture in Rutland, Vt., having been induced to do so by many influential people of that city.



NEW YORK, May 22, 1890.

ROEHLICH pupils' ability is becoming a matter of record here, such is the uniform merit of their public performances.

A score or more participated in the annual may concert at Y. M. C. A. Hall, Harlem, last Friday evening. Young Krieger astonished all by his violin playing without the music, and the child Flossie Levy played the piano well. Della Herzog played Raff's Cavatina with much expression, and Alice Ogden evidently has temperament, as shown in "The Chase." Mrs. Fuld's enunciation and sympathetic voice pleased her hearers, the same lady subsequently shining as a solo pianist. Laura Cranbrook played also, sans notes, Kela-Bela's Idyl, getting much applause, and Gertrude Froehlich has a brilliant touch and technic. Tall and fair, Fanny Cockley was a pretty picture with her violin; she played the Wieniawski "Legende" with great gusto, without notes; her double stopping is good, and she has a good bow arm. Miss Mary Henry, probably the star violin pupil, played most artistically the difficult Scotch Fantaisie by Mr. Froehlich; she is very proficient and has much repose and style as well. For encore she played the Bach air, G string. Mrs. Sachs' encore to the Twelfth Rhapsodie was the Henselt "If I Were a Bird."

The ensemble numbers showed careful preparation, the "Carnival of Venice," for four violins, pleasing everyone (Misses Henry, Cockley, Herzog and Cranbrook). Anthony Romer and Misses Blanche Fuld and Christina Smith also played solos.

Mr. Froehlich is to be congratulated on the good work done by the pupils.

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The piano concerto by pupils of Gustav Levy, at Carnegie Lyceum, last Thursday evening, was one of the notable events of the week.

The program was:

Overture, Egmont (two pianos, eight hands).....	Beethoven
Messrs. Bernard Rubin, Max Heller, Morris Voss and William Wanderman.	
Concerto, C major (first movement).....	Mozart
(With the accompaniment of a second piano.)	
Miss Rosa Smolensky.	
Sonata, op. 13 (first movement).....	Beethoven
Miss Annie Wedeles.	
Concerto, G minor (first movement).....	Mendelssohn
(With the accompaniment of a second piano.)	
Miss Esther Abeles.	
Concerto, E minor (first movement).....	Chopin
(With the accompaniment of a second piano.)	
Miss Hilda Rabing.	
Caprice (Polka de la Reine).....	Raff
Miss Dora Dickson.	
Concerto, F sharp minor (second and third movements).....	Hiller
(With the accompaniment of a second piano.)	
Miss Flora Woog.	
Sonata, A minor, for piano and violin.....	Schumann
Miss Hattie Rechthand and Franz Kaltenborn.	
Hungarian Fantaisie.....	Liszt
(With the accompaniment of a second piano.)	
Miss Dora Jaffe.	

The opening overture went well together, though with over much pedal holding, and was followed by some very clean and musical piano playing by little Miss Smolensky. Playing without notes, Miss Wedeles quite distinguished herself as a pianist of repose and thoughtfulness. Miss Abeles has a vigorous touch and confidence, and sailed through the concerto movement with success. Much temperament and talent of a high order has Miss Rabing, and Miss Dickson displayed taste and progressive technic in the Raff. One of the best of all was Miss Woog, who showed fluent fingers and poetic nature in the Hiller concerto. Miss Rechthand puts many essentials in her piano playing, notably brains, repose, judgment and imaginative nature, and young Dora Jaffe quite took her hearers by storm in her dashing performance of the Hungarian Fantaisie. She is indeed a prize pupil!

* * *

On Tuesday afternoon, May 9, the vocal department of the Women's Philharmonic Society gave the first of a series of concerts of an educational character, the fee being a nominal one, and the proceeds to go to the treasury of this department. It was the idea of the acting chairman, Mme. Louise Gage Courtney, that it would be a good thing for each department to be, if possible, self-supporting. This concert was therefore made a test case, and that distinguished artist Miss Fannie Hirsch kindly gave her services

for a song recital which proved delightful, and so established the idea that the orchestra of the society, under the direction of Mme. Jean Franko, gave a concert on Tuesday, May 16, for the benefit of the stringed instrument department. The program of Miss Hirsch's recital will show her great versatility; and it is not too much to say that each number seemed better and the artist's voice fresher than in the preceding one. Several encores were requested, but Miss Hirsch only responded once, yielding to the earnest wish of the audience to hear again the beautiful "Sehnsucht," by Heinrich Hofmann.

The vocal department is now arranging a concert under the direction of Mme. Anna Lankow, on Saturday, May 27, and there is already a demand for tickets.

* * *

Miss Natalie Dunn sang at a musicale given by Horace Mann last Saturday evening. On May 3 she sang for the Woman's Club, of Orange, N. J., and had splendid success. That is supposed to be a very critical audience, and afterward many members assured her that she received more applause than any artist who had been on their programs this year. Last Friday afternoon she sang at the reception to the String Orchestra of the Women's Philharmonic Society, and had much success there. Miss Kate Stella Burr played for her Friday, and also at the Orange concert.

* * *

Master Gustave C. Wirtz, the son and pupil of Conrad Wirtz, played with much success at the following places: Choir concert of St. Andrew's Church, in Y. M. C. A. Hall, on 125th street, May 11; mission entertainment in the Sunday school room of St. Andrew's Church, May 16, and at pupils' recital on Saturday, May 20. Among his numbers were "Impromptu," Reinhold; "Butterflies," Grieg; Sonata, op. 13, first movement, Beethoven, and "Bells of Aberdovey," Page.

On last Saturday evening the younger pupils of Mr. and Mrs. Wirtz united in a recital at the school, those taking part being Misses Mae Symes, Gracie Dodge, Isabel Carroll, Mabel Drummond, Viola Danielson, Mildred Bogart, Elsie Timmerhaus, and Masters Howard W. Mott, Harry Caffrey and Gustave C. Wirtz. Miss Eugenie Clery, soprano, assisted, singing two songs by Mr. Wirtz, "Lullaby" and "Bells of Aberdovey," Page.

* * *

Mrs. M. Kirpal's pupil, the soprano, Miss A. T. Briggs, is doing herself and her teacher much credit. She sang at a recent organ recital in Flushing, L. I., when a daily paper said of her:

Probably the best numbers on the program were the soprano solo and chorus from Haydn's "Creation," Miss A. T. Briggs, of St. Michael's Choir, taking the solo parts. The chorus consisted of fifty voices made up from St. Michael's and other choirs of the village under the direction of John B. Grant.

Miss Briggs has a clear, ringing soprano voice, and takes high C with perfect ease. At times when the chorus and organ were in thundering fortissimo her voice could be heard ringing out above all the rest like a silver trumpet.

* * *

Ralph Dayton Hausrath announces a concert at Peekskill, Saturday, May 27, under the direction of Henry T. Fleck, conductor of the Harlem Philharmonic Society. Piano and vocal numbers will be comprised in the program.

* * *

Genevieve Bisbee played last week at the reception of the Women's Club, of Orange, and with pronounced success.

* * *

Edward O'Mahoney, the well-known Irish-American basso, announces a grand concert at Knabe Hall, tomorrow, Thursday evening, assisted by the following artists: Mary H. Howe, soprano (Devere Opera Company); Mae Raymond, soprano; Eleanore Broadfoot prima donna contralto (Metropolitan Opera Company); Maud Mardon, contralto; Mario del Sol, primo tenore (Damrosch-Ellis Opera Company); John D. Lyons, tenor; George W. Head, Jr., basso; Marie Louise Conlan, harpist; Grace Upington, pianist (her first appearance); Giacomo Quintano, violinist; Ludwig W. Hoffman, cellist; Joseph P. Donnelly, concert organist (first appearance in New York); F. W. Riesberg, accompanist.

There will be a program of Irish songs, Italian arias, &c., and no doubt a full house will greet the genial basso, who is every ready to assist others when called on.

* * *

Organist Frederick Maxson, of Philadelphia, participated in a concert at the Pawcatuck Baptist Church, Westerly, R. I., last week, winning many honors, his principal numbers being his own Grand Chorus in D, Festal March by Foote, Andante by Widor, Concert Fantaisie, by Freyer, an air with variations by Haydn, and, to close, the overture to "William Tell." The Sun said: "A large audience was in attendance, which showed by its close attention and hearty applause its enjoyment of the music. The variations seemed to please greatly, on account of their piquancy and brightness. The Romanze was played in broad style. Mr. Maxson's work was thoroughly appreciated, and many

expressions of approval were heard." Mr. Maxson has officiated in numerous organ recitals and openings in Pennsylvania, New Jersey, Delaware, West Virginia and Massachusetts, has taken the degree of Fellow in the American College of Musicians, and is an associate in the Royal College of Organists, London.

* * *

Charles W. Landon, the "father of the New York State Music Teachers' Association," will establish a conservatory of music at Dallas, Tex., September 12. He has made the musical department of two colleges famous, and now, with a life experience, has planned this conservatory, with brilliant prospects of success. For any information address during the summer, beginning in June, at Penn Yan, N. Y.

* * *

Marie Parcello, the contralto, recently gave a concert at Wilmington, N. C., which was a great success. She has quite recovered from her recent illness.

* * *

Elizabeth Winter, a Nora Maynard Green pupil, sang for the Cosmos Club, Brooklyn, recently, and made a fine impression, singing "Chanson Provençale," and "Villanelle," by Dell' Acqua, and other songs. Her brilliant singing and limpid execution are well remembered from her participation at the annual Green concert at the Waldorf-Astoria, where she made a fine hit.

* * *

Louis Arthur Russell's society, the Schubert Vocal, of Newark, N. J., gave "Samson and Delilah" last week, and made an undeniable success. Mrs. Wyman, Mr. McKinley, Clemente Belogna and Lewis Williams were the soloists. Said the *Call*:

"The chorus was at its best, and particularly well balanced, and the instrumentation was adequate and technically admirable, being ample in numbers to fill the great hall with rolling thunders of harmony on occasion. Louis Arthur Russell, the conductor, was able to present a worthy culmination of the season's work."

"The chorus has less prominence in this composition than in almost any other work of like character, being habitually subordinated to the principal roles. The choral parts were enjoyed, the performance being easily the best thus far presented by the society."

* * *

Mme. Ogden Crane's pupils gave a musicale at the residence of Dr. and Mrs. Eugene A. Freis, of Bushwick avenue, last week, and quite covered themselves and teacher with glory. A large and select company of invited guests were present, and thoroughly enjoyed the singing.

* * *

J. W. Parson Price sails for Europe June 24, to be gone three months, and spending his time principally in England, Ireland and Wales. The well-known teacher of Maude Adams, Julia Marlowe, Ida Klein and others has had a busy season, as usual, and has earned his rest.

* * *

Alexander McGuirk, the tenor, sang with success at the concert given by Madame Ranke, at Delmonico's, last Wednesday; especially great was his success in Granier's "Hosanna."

* * *

Van den Hende, the cellist, played recently at Rochester, Tarrytown, Poughkeepsie, Detroit, Orange and at an Aeolian recital.

F. W. RIESBERG.

Alice Breen.

Miss Breen will soon open her new studio at 207 West Fifty-fifth street. Those desiring to study the art of singing will find her at home at 2 o'clock. Miss Breen is quite rested after her Berkshire trip, and thinks she could write a good article on how it feels to be a millionaire for a fortnight, for she has been the guest of prominent people at Lenox, Mass. Ill health has prevented Miss Breen from accepting very many engagements this season.

A pretty charity concert was given in Paris in aid of the Day Nursery, when the *Paris Figaro* said:

Miss Breen was the first to arouse enthusiasm. She has a beautiful stage presence and a sweet, full soprano voice. The air of Alice ("Robert the Devil") was beautifully rendered. Artists of the grand opera also assisted. Madame Calvé, dressed as Gretchen, passed the basket to aid the cause of charity.

* * *

Miss Alice Breen's beautiful voice was heard in the "Jewel Song" from "Faust." The interpretation was delightful, as she thoroughly understands her art. The trill at the close was thrilling, and her scales brilliant and fascinating.—Chicago Herald.

At the final concert of the People's Choral Union, Carnegie Hall, on Thursday, last week, among other choral pieces Brounoff's hymn for chorus, "America, my glorious land," was sung brilliantly and had a fine success. It is a stirring piece for mixed chorus and ought to become popular.

Manager Victor Thrane's Plans.

WITH Emil Sauer's farewell recital in Carnegie Hall last Monday afternoon, the musical season in New York closed brilliantly. Manager Victor Thrane, who conducted Sauer's tour, has cause for congratulating himself upon a success almost unmatched in the annals of foreign pianists who have played in America. Mr. Thrane and his able coadjutor, J. V. Gottschalk, may look with satisfaction upon the work they have accomplished this season. Every enterprise in which they have had an interest has proved successful, from both an artistic and monetary point of view. They will now begin to work out the preliminary details of next season's enterprises.

And what an array of talent Manager Thrane will control!

Look at this list:

Petschnikoff, the eminent Russian violinist.

Mark Hambourg, the great Russian pianist.

Elsa Ruegger, the phenomenal young violoncellist.

Leonora Jackson, the famous American violinist.

Frances Saville, the operatic soprano.

All these artists have been engaged for concerts in the United States next season, and will tour under Mr. Thrane's sole management. This foreshadows a brilliant season. And just here a few words touching the celebrities are not inopportune:

ALEXANDER PETSCHNIKOFF.

This Russian violinist is to-day one of the highest priced artists in Europe. Recently THE MUSICAL COURIER published Petschnikoff's portrait with a long biographical sketch, and has given copious extracts from European newspapers concerning his marvelous performances. To day there is no more picturesque figure in the musical world than this virtuoso. A distinguished musician, who is familiar with his abilities, said to the writer a few nights since: "Petschnikoff is doubtless the greatest living violinist. He reminds me more of Wieniawski than anyone else. He seems to possess every element of greatness; he is able to do everything in the wide range of violin playing equally well. I have no doubt that he will produce an immense sensation when he comes to the United States, and I congratulate Mr. Thrane upon having secured him."

MARK HAMBOURG.

For the past two years several of the prominent managers have been on the track of Mark Hambourg, the young Russian pianist. It remained, however, for an American manager to secure the prize. When Victor Thrane visited Berlin last summer he met Hambourg, and heard him play. So deeply impressed was he by the Russian's brilliant and scholarly playing and his magnetic personality that he resolved then and there to secure him for an American tour. Negotiations were begun without delay, and in a short while the matter was settled and a contract signed. Mr. Hambourg had already won a high position as a pianist, holding a place in the category of the five greatest living pianists. Shortly afterward he visited Australia and won such a success as no other pianist, not even Paderewski, had ever achieved. Then he toured Germany and England and his reputation was still further enhanced. Leschetizky, Paderewski and Gabrilowitsch had vouched for the Russian pianist, and he was accorded one ovation after another. The Berlin correspondent of THE MUSICAL COURIER, a few weeks ago, wrote at length of Hambourg's success in that city. The criticism ended with this sentence:

The final group of smaller pieces brought the first composition of Leschetizky I ever heard so far that I liked. It was a Tarantelle in E minor, the first and closing sections of which Hambourg played with gossamer lightness and gracefulness. Beautifully sung upon the piano was a not very original or characteristic "Ave Maria," by Henselt, but the tour de force of the evening was the performance of Rubinstein's C major staccato study. In this Hambourg showed a wrist technic the like of which I have not heard from anybody before, not even from Rubinstein himself. It was a marvelous performance, and set the connoisseurs in the hall perfectly wild. Of course they would not let the young fellow off with less than a double encore.

ELSA RUEGGER.

By common consent Elsa Ruegger is one of the most remarkable 'cello virtuosi now before the public. In the musical centres of Europe her playing has produced a furore, and the music critics have vied with one another in extolling her genius. It is certain she will win a succession of triumphs when she visits the United States. In securing her for a tour in this country Manager Thrane made a ten-strike. Something should be told about this beautiful and fascinating artist in view of her coming visit to the United States. Elsa Ruegger is the daughter of a prominent government official of Lucerne, Switzerland, and was born there December 6, 1869. When scarcely more than an infant she gave evidence of marked talent for music and soon was regarded as a prodigy. She was sent to Brussels and placed under Edouard Jacobs, an eminent teacher. In the Royal Conservatory of Brussels she studied the violin with Anna Campowsky, and later took up the violoncello. Her progress was so rapid that she outstripped all the

violoncello pupils in the conservatory. After leaving the conservatory Miss Ruegger began a concert tour, which carried her to most of the capitals of Europe. Everywhere she was proclaimed a genius. Within the past two years she has achieved the most brilliant successes in London, Paris, Berlin, Vienna and other cities. The press notices she has received would fill a large volume. From time to time there have appeared in the Berlin correspondence of THE MUSICAL COURIER complimentary notices of this phenomenally gifted girl.

MISS LEONORA JACKSON.

No woman violinist has ever produced a greater sensation in Europe than Miss Leonora Jackson, an American girl, who has been playing in Germany recently. Her successes have been chronicled in late issues of THE MUSICAL COURIER. Miss Jackson was a favorite pupil of Joachim, with whom she studied several years. In Berlin she was awarded the Mendelssohn State Prize of \$1,500 in competition with artists of various nationalities. She has played at the symphony concerts of the Philharmonic Society at Aix-la-Chapelle, the Ducal Court Orchestra at Desseu and Oldenburg, the Musikalische Gesellschaft at Cologne, the symphony concert at Queen's Hall, London; the Philharmonic Society, Liverpool; the symphony concerts at Glasgow and Edinburgh, the famous Gewandhaus concerts at Leipzig, and the Philharmonic Orchestra at Berlin. Under Manager Thrane's direction Miss Jackson will play in a number of concerts in the United States next winter. She will arrive here early in January and remain until the latter part of May.

FRANCES SAVILLE.

This brilliant coloratura singer and beautiful woman needs no introduction to the public of New York. She was one of the favorites of the Metropolitan, and numbers her admirers in this city by the thousands.

Instead of taking a vacation this summer, Manager Thrane and Mr. Gottschalk will remain in New York working out the details of next season's campaign.

Miss Mary Fidelia Burt's Work.

Miss Mary Fidelia Burt gave another of her interesting exhibitions of musical stenography, sight reading and ear-training before the Women's Philharmonic Club of New York. The audience, consisting of the most representative musicians of New York, was highly enthusiastic, and has requested that the very unique program be repeated. The work was singing at sight most difficult skips in major, minor and chromatic modes; improvised duets, difficult time work and songs, &c. To show the marvelous ear training, all this work was afterward taken down in musical stenography, melodic and harmonic. Miss Burt's own elaboration. They closed the exhibition by singing the duet, "May Morning," by Wallace, amid the applause of all present. The two little pupils, Miss Marion Luyster and Miss Winifred Marshall, have studied only eighteen months.

Madame Lankow Invites Discussion.

Madame Lankow, author of the now well-known "Vocal Art," referred to in the National Edition of THE MUSICAL COURIER, freely invites criticism of her discoveries and viewpoints, especially the point on registration. The fourth register, discovered by her, is a very vital point and merits serious consideration by the leading authorities. The work has created a sensation among singers and teachers, and Madame Lankow is the recipient of many letters of praise and congratulation.

Emily D. Reynolds, a pupil of Madame Lankow, has been engaged for the vocal department of Asheville, N. C., College, after a long search for just the right person. Her singing of "Elsa's Dream" recently was greatly enjoyed, such is the beauty of voice, enunciation and method combined.

Dr. George Conquest Anthony and Mrs. Corinne Wiest-Anthony, whose singing at Madame Pappenheim's annual concert in Chickering Hall lately made such a favorable impression and comments in the New York press, have been re-engaged for July and August for Spring Lake Beach, N. J., by the Presbyterian Church, and to appear in song recitals.

The annual May concert by the pupils of M. I. Scherhey occurred on Monday evening, at Chickering Hall, when the place was entirely filled by an interested audience. A dozen pupils participated, and the evening passed off most successfully. An extended review, worthy of the importance of this teacher and his artist pupils, will appear in our next issue. His summer school promises well, inquiry coming to him from as distant points as Texas. This is especially for the teacher who cannot give time to winter study, and for the singer, who thus extends the repertory.

Carlotta Grisi, Italian Dancer, Dead.*Special Cable Dispatch to The Sun.*

GENEVA, May 22.—Carlotta Grisi, formerly the well-known Italian dancer, died here to-day. She was born in 1819, and made her first appearance at the age of five years at the Scala Theatre, Milan.

CARLOTTA GRISI was a cousin of the great Giulia Grisi, and originally appeared as an opera singer, later on becoming one of the greatest ballet dancers.

Musical Art Society Competition.

The Musical Art Society offers a prize, given by Mr. and Mrs. Louis Butler McCagg, of \$250 for the best composition for mixed voices, unaccompanied. The conditions require a five years' residence in America, English text of a secular nature, and about ten minutes for performance. The name of the composer is not to appear, a sealed envelope containing the composer's name and address, bearing the motto of the composition, must accompany the manuscript. Only the envelope bearing the motto of the successful composition will be opened. The prize composition will be performed by the Musical Art Society during the season in which the award is made. The composer will retain all rights, save the right of the first production, which the Musical Art Society will retain. Only the name of the successful composer will be made public. The jury will reserve the right to reject all compositions offered, if none come up to the required standard of excellence. All competing compositions must be in the hands of the president before September 1. Manuscripts will be held at the disposal of the composers after the award has been made. The judges will be Horaio W. Parker, B. J. Lang and the conductor of the Musical Art Society.

An Interesting Recital.

Carnegie Lyceum has rarely held a larger audience than assembled to hear the recital Friday evening, May 12, by Miss Florence Traub and Robert Colston Young, assisted by Miss Maude Ingles Francis, soprano.

Miss Traub opened the program with an excellent performance of Beethoven's Sonata, op. 27, No. 1.

The playing of the simple nocturne by Field, in B flat, was beyond criticism.

Rubinstein's brilliant Valse Caprice disclosed the grace and freedom of the player, as well as the necessary qualifications for brilliancy and power which this piece demands.

The MacDowell numbers, which were "The Eagle," "Death Is But Cooling Night" and "The Brook," were all well given and commanded the closest attention of the audience.

The Chopin Nocturne required such depth of sentiment as to be ordinarily beyond pupils of Miss Traub's age. Nevertheless the broad, noble and generous impulses of Chopin and the tender and pathetic pleadings of the melody were truthfully and sympathetically brought out.

Her last numbers were the "Revolutionary Etude," by Chopin, and the Liszt Rhapsodie, No. 10. Speed, fire and accuracy and power of tone characterized her playing of these pieces.

Mr. Young's first number was the Chopin Polonaise, op. 26, No. 1, which was given. Following this came the five Dvorák Silhouetten. In these Mr. Young's playing was highly effective and satisfactory. Later he played two of the intricate Schumann Intermezzi, showing decided rhythmical ability in his mastery of the unusual and difficult rhythms employed by Schumann, as well as a clear comprehension of the musical ideas involved. Then came a lovely Andantino et Allegretto by MacDowell, also difficult as to rhythm, but lofty and aspiring in sentiment. Much credit is due Mr. Young for his conception of this piece.

Miss Maude Ingles Francis, the soprano, who sang two songs, received a hearty encore and responded. Her stage presence is charming, and her voice very pleasing and attractive.

Belle Newport sang recently for the Ethical Culture Society at a concert, and the *Herald* said, "Miss Newport scored a decided success." She is engaged to sing for the Minerva Club at the Hotel Majestic June 5. Miss Newport is a coming singer: watch her career!

Last Sauer Recital.

THE last recital of Emil Sauer was given last Monday afternoon at Carnegie Hall. It was rather an audacious proceeding to attempt a piano recital so late in the season, but a glance at the front of the hall a half hour before the advertised hour suggested to the observer that another Paderewski had come to town, for in size and enthusiasm Paderewski never had a greater audience. It overflowed into the lobbies, and although the thermometer was uncomfortably high the desire to listen to this great German virtuoso seemed unappeasable. A most gratifying feature of the function was the presence of a large number of pianists, some very distinguished, who were delighted with the poetic playing of Sauer, and did not hesitate to express their feelings. The boxes were crowded with representative artistic people, and altogether Sauer's farewell appearance for this season was literally a triumphant one. He presented the following program:

Toccata and Fugue.....	Bach-Tausig
Sonata, op. 22, G minor.....	Schumann
Rondo à Capriccio, op. 120.....	Beethoven
Sonata, op. 58, C minor.....	Chopin
Valse Impromptu.....	Liszt
Vecchio Minuetto, op. 18, No. 2.....	Sgambati
Etude.....	Sauer
Rhapsodie No. 12.....	Liszt

After a broad, masterly performance of the Bach-Tausig D minor Toccata and Fugue, the pianist plunged into the seldom heard G minor Sonata of Schumann. It is the most "genial" and romantically colored of the three sonatas of this composer, and it seems a pity that it should be delivered over to the hard usage of the conservatory student. Sauer read the work with loving care, and infused much fire into the first movement. The Andantino—a genuine Schumann romance—was poetically played, the fingers of the artist making his instrument—a superb Knafe grand—singing most melodiously. The Scherzo was taken slower than usual, but the gain in breadth warrants this. The sharp accentuation, syncopated in the trio, was clearly brought out. The last presto was like a shot arrow in speed.

One of the most enjoyable pieces of the concert was the characteristic Rondo of Beethoven. If Sauer had never played but this one number in New York, its performance would stamp him as a great artist. The humor, the color, the caprice and the absolute spontaneity of his interpretation recalled Von Bülow at his best. Chopin's beautiful Sonata was adequately delivered. Particularly notable was the playing of the Scherzo and Largo. In lightness and velocity this artist has few equals. After the brilliant close he had to return, and then gave Chopin's A flat Valse, op. 42, with great finish and effect.

The program ended in a rush for the platform, and amid cheers and waving of handkerchiefs Emil Sauer finally made his last bow. His American tournée has been a tremendous success. He sailed yesterday for home on the Kaiser Friederich. *Auf wiedersehen.*

Florence French.

Mrs. Florence French has been elected chairman of the entertainment committee of the Chicago Press League. She is arranging a series of musicals on Tuesday afternoons, at which she is being assisted by some of the most prominent artists of the West.

Frederick Baumann's Pupils' Recital.

The pupils of Frederick Baumann in Newark, N. J., gave a charming recital recently in the Centenary Methodist Episcopal Church, which was an overwhelming success. Mr. Baumann has an exceptionally large class in Newark, and many of his pupils are of brilliant promise. If one can judge by the enthusiasm of the audience and the admirable press notices received the recital was more than an ordinary tribute. Mr. Baumann has a studio in New York also, and he is regarded among the foremost teachers of the metropolitan district. This, however, is not to be wondered at when his abilities as a musician are considered.

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DENVER.

DENVER, Col., May 3, 1890.

THE musical season which is drawing to a close has been, as a whole, an interesting and profitable one, and Denver's musical cult have listened to some of the best artists in the country, including Melba, De Lussan, Gadski, Madame Bloomfield Zeisler, Madame Carréno, Katherine Fisk, Rosenthal and Sauer.

Perhaps the most important event during the year was the recent appearance of Emil Sauer. Certainly the largest audience that has greeted any pianist in Denver in recent years, except, perhaps, Paderevski, filled the Central Presbyterian Church on this occasion. It was an appreciative, enthusiastic, yet somewhat critical audience, which greeted the virtuoso, including many of the best-known people in Denver's musical and social circles, and many pianists from different parts of the State. The program given was well adapted to the artist's ability, and altogether gratifying, containing no hackneyed numbers, and the interpretation given was as perfect as it was beautiful.

One week after Sauer's appearance, Moriz Rosenthal bowed to a Denver audience, and gave an exhibition of his remarkable technical ability. Because it was Friday evening, or for some other reason, it seemed to be an "off" night for Mr. Rosenthal, and some of the press comments exaggerated the fact; yet, notwithstanding the apparent annoyance of the performer, he gave a musical and poetical interpretation of a pleasing program to a fair-sized audience that encored him to the letter. His playing of one of the same numbers that his predecessor, Sauer, did—the Chopin Sonata—was on that account invested with interest to those present who had heard Sauer's interpretation of the same composition.

It is understood that Mr. Rosenthal will again visit Denver when he returns from California, the latter part of this month. While here he was entertained by the Academy Musical History Club.

Joe Newman was tendered a rousing farewell benefit concert at the Broadway Theatre last evening. The Apollo Club, Mrs. Otis Spencer and others assisted. Mr. Newman, who has recently devoted much of his time to song writing, singing and reciting, will make a trip to "Lunnon town" this summer, where he will sing his original songs in his characteristic manner. He has numerous friends in Denver, and their best wishes will go with him on his extended tour.

The Apollo Club recently gave a request concert, the program being made up principally of "popular" and "good old" songs. The soloists were Mrs. Otis B. Spencer, Arthur N. Millett, Fredric Howard and Joe Newman.

James Tracy, who has been giving a series of lecture recitals during the season, delivered the final lecture last week at Arion Hall. "Musical Education" being the theme.

It is announced that Señor and Madame Sobrino will spend the summer in Denver, and may possibly remain here permanently. They have hosts of friends in this city who will be delighted again to hear these talented musicians. Madame Sobrino, it is stated, who is a great favorite in Denver, will resume her former position in St. Joseph's Cathedral, a position which she held a number of years prior to her recent visit to Berlin.

Miss Carlotta Bixler, assisted by Fredric Howard and Mr. and Mrs. Dingley Brown, gave a concert at Central Christian Church, May 2. Miss Bixler is a native of Denver, and her many friends were present to hear her after her study abroad. She began playing the violin early in life, and was one of Miss Dawkins' most talented pupils.

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sen String Quintet, under the management of the Musical Club, was given on the 17th of this month, the program consisting of Beethoven's String Quintet and Mendelssohn's String Quintet in B flat.

May 12, 1890.

The Sauer recital at the First Baptist Church, Monday, May 1, the third of the artist's recitals this season under the Musical Club, was certainly a great satisfaction, and reflected much credit on this organization. Their success increases with every season and this concert was one of the grandest musical events we have ever had.

We have, indeed, been blessed last week by great artists. It is seldom that any town on the Coast has the good fortune of hearing two such artists in one week. On Saturday night, at the Marquam Grand, Rosenthal, the piano virtuoso, gave a concert, which has never been equaled in Portland.

Mrs. Rose Hollenbeck, of Eugene, was here during the week, on her way home from New York, where she has studied under the direction of Rafael Joseffy. Mrs. Hollenbeck will probably give a concert in Portland very soon.

The sixth annual election of the Musical Club took place yesterday, the following officers being elected for the coming year: President, Miss Emily Trevett; vice-president, Mrs. Warren E. Thomas; Executive Board, Mrs. W. M. Ladd, Mrs. William Brewster, Mrs. Ernest F. Tucker; secretary, Miss Aimee Newman; treasurer, Mrs. W. C. Alvord; librarian, Mrs. Laura E. MacEwan.

FLORA BAUER.

FANNY CLIFF BERRY.

The following program was presented at Miss Fannie Cliff Berry's studio in the Lederer Building, Providence, R. I., on Monday evening, May 15:

Sarabande, Gavotte and Gigue. (From the Third English Suite.)

Valse in E. Miss Bryton. Moszkowski

Minuet in B minor. Schubert

Gavotte in E. Miss Grace Cliff Berry. Schumann

Novelette in F. Miss Dunham. Schumann

Songs— Rosemond. Chaminade

Tu me dirais. Chaminade

L'Eté. Miss Stanhope. Scarlatti

Pastorale. Miss Stanhope. Scarlatti

Capriccio. Miss Carpenter. Scarlatti

Scherzo in B flat minor. Miss Bryton. Chopin

Caprice. Miss Agnew. Paderewski

Shepherd's Call and Maidens Fair. Miss Berry. Nevin

Bolero, for two pianos. Miss Agnew and Miss Bryton. Reinecke

Miss Agnew and Miss Bryton.

FRANZ KALTENBORN MAY GET IT.

Now that the plan to have Emil Paur and his orchestra at Brighton Beach for the summer concerts has fallen through, the company is seriously considering the engagement of Franz Kaltenborn, who proved himself such an able conductor at the Lehmann concert in Carnegie Hall last month. This would be a great opening for this promising young conductor. He grew up with Brighton Beach Music Hall, as it were, and it would be fitting to see him there now at the head of the orchestra in which he played so long.

EMIL PAUR.

Emil Paur, the conductor, will spend the summer in Europe.

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